

IMPROVED EDITION WITH DIAGRAMS AND CHORDS

UTD
(UP TO DATE)

**METHOD
FOR THE**

Banjos

A Complete and Easily Understood
INSTRUCTOR
BY
FRANKLIN EATON.

THE JOHN CHURCH COMPANY.
CINCINNATI, CHICAGO, NEW YORK,
LEIPSI^C LONDON.

U. T. D.

(Up to Date)

Method for the Banjo

CONTAINING

The Rudiments of Music Explained, a Full Course of Instruction.
for the Banjo, and a Large Collection of Choice
Pieces composed and arranged

BY

FRANKLIN EATON.



THE JOHN CHURCH COMPANY,

CINCINNATI.

NEW YORK.

CHICAGO.

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CONTENTS.

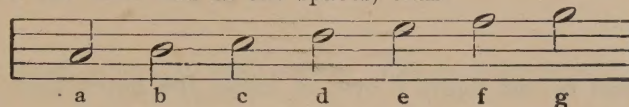
	PAGE
Accompaniment Study	18
Air from "Trovatore"	43
Annie Laurie	55
Around the Cottage Door	27
Aunt Dinah's Agitation	44
Austrian National Hymn	30
Barcarolle	58
Barre Chord, The	16
Begone, Dull Care	55
Blue Bells of Scotland	30
Bonnie Polka	23
Brownies' Polka	80
Chord Study	18
Chord Study (in A)	23
Chord Studies (in E)	24
Chord Studies (in D)	29
Chord Study (F# Minor)	32
Chord Studies in C# Minor	33
Chord Study (in B)	39
Chords in A Major	17
Chords in E Major	24
Chords in D Major	29
Chords in F# Minor	32
Chords in C# Minor	33
Chords in B Major	36
Chords in G# Minor	36
Chords and Scales in the Various Keys	37
Chromatic Scale	36
Chromatic Scale, showing Strings and Frets	12
Country Band March, The	25
Dance of the Tramps	53
Diagram Showing the Fingerboard ..	12
Diagram of Chords in C	13
Diagram of Chords in A Minor	13
Diagram of Chords in G Major	13
Diagram of Chords in E Minor	13
Diagram of Chords in D Major	13
Diagram of Chords in B Minor	13
Diagram of Chords in A Major	14
Diagram of Chords in F# Minor	14
Diagram of Chords in E Major	14
Diagram of Chords in C# Minor	14
Diagram of Chords in B Major	14
Diagram of Chords in G# Minor	14
Diagram of Chords in F Major	15
Diagram of Chords in D Minor	15
Diagram of Chords in Bb Major	15
Diagram of Chords in G Minor	15
Diagram of Chords in Eb Major	15
Diagram of Chords in C Minor	15

	PAGE
Die Wacht am Rhein	66
Dream Gavotte	76
Easy Jig	32
Edinboro' Town	43
Empress Mazurka	66
Everybody's Darling Schottische ...	54
Exercises on the Open Strings	16
Exercises on all the Strings	17
Exercise (in A)	21
Fantasie on the Spanish Fandango ..	49
Favorite Reel	24
Finger Exercise	22
First Heart Throbs, Gavotte	69
First Love	55
Forget-Me-Not, Gavotte	60
Gasparone Waltz	58
General Boulanger's March	46
General Instructions	11
Golden Clog	20
Harmonic Exercises	39
Harmonic Amusement	39
Harmonic Waltz	47
Harp Chords	16
Hornpipe Polka	67
How to Hold the Banjo	11
How to Tune the Banjo	11
Irish Fancy	26
Irish Melody	43
Italian Serenade	33
Jessie, the Flower of Dumblane	56
Klondyke March, The	78
Knocking at the Door	35
La Belle Schottische	20
Left Hand Fingering	11
Little Daisy Waltz	42
Lullaby	50
March from "Ermine"	28
Matilda Schottische	68
McCarthy's Wedding	44
Medley Schottische	41
Medley from the "Mikado"	45
Mexican Serenade	72
Midget March	62
My Love is but a Lassie	56
Moonlight Jig	22

	PAGE
Old Homestead, The	21
Old Time Jig	63
On the Beach	19
Picking and Striking the Strings	11
Pizzicati	51
Polly Hopkins Mazurka	56
Position Chords in A Major	25
Position Chords in E Major	25
Ribbon Waltz	29
Right Hand Fingering	11
Rudiments of Music Explained ...	3-10
San Jacinto Clog	47
Scale in A Major	17
Scale in E Major	23
Scale in D Major	29
Scale in B Major	36
Scale in F# Minor	32
Scale in C# Minor	33
Scale in G# Minor	36
Scale Study	22
Scotch Fancy	26
Selection from "The Black Hussar" ..	74
Selection from "The Gypsy Baron" ..	70
Selection from "Ermine"	64
Shandon Bells	34
Skirt Dance	73
Slur Waltz	26
Snap-Shot Waltz	28
Spanish Mazurka	35
Study (in A)	21
Study (C# Minor)	34
Study in Repeated Notes	40
Studies to Locate the Notes	16
Summer Girl Waltz	19
Theme with Variations	52
Thirds	39
To Tune Banjo to the Guitar or Piano	12
Transcription Waltz	21
Tremolo, The	40
Tremolo Studies	40
Trick Dance	63
Triplet Study	22
Two Little Coons' Dance	31
Waltz from "Gasparone"	50
William Tell Polka	18
Will o' the Wisp Caprice	48
Yodle Song (Medley)	57

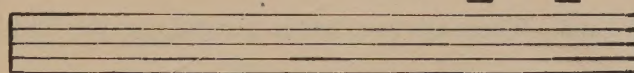
THE RUDIMENTS OF MUSIC EXPLAINED.

How music is written. Musical sounds are represented by notes which are placed on and between lines called the Staff. Notes are named from the first seven letters of the Alphabet. The Staff is composed of five lines and their spaces. The notes are written on the lines and in the spaces, thus:



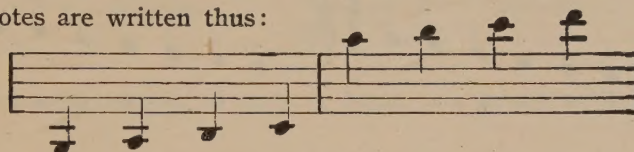
Short lines are also added above and below the staff called leger line

Leger lines above the staff.



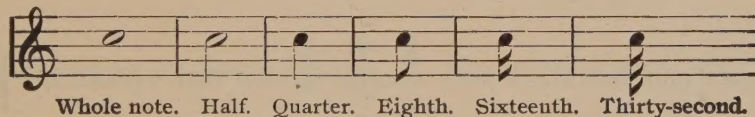
Leger lines below the staff.

upon and between which the notes are written thus:



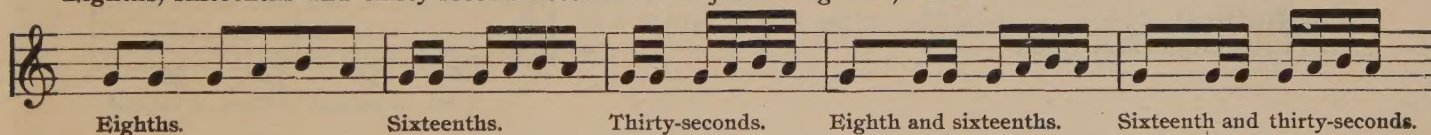
The Clef is a sign placed at the commencement of the staff.

The different notes in general use. The lengths of musical sounds represented by notes in general use have six forms, thus:



Whole note. Half. Quarter. Eighth. Sixteenth. Thirty-second.

Eighths, sixteenths and thirty-seconds notes are also joined together, thus:



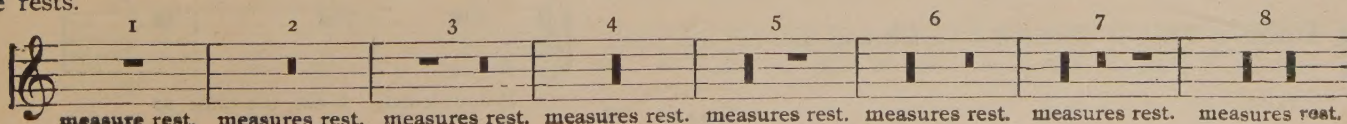
Eighths. Sixteenths. Thirty-seconds. Eighth and sixteenths. Sixteenth and thirty-seconds.

The different rests and what they denote. Each note has its corresponding silence mark which is called a rest.

Whole	Half	Quarter	Eighth	Sixteenth	Thirty-second
rest.	rest.	rest.	rest.	rest.	rest.
Whole	Half	Quarter	Eighth	Sixteenth	Thirty-second
note.	note.	note.	note.	note.	note.

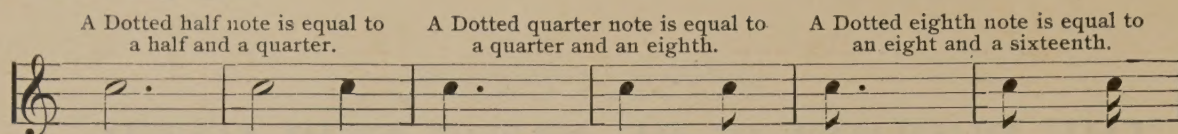
The rests correspond to the notes thus:

Rests may be continued through several measures. The following signs and figures represent the number of measures rests.

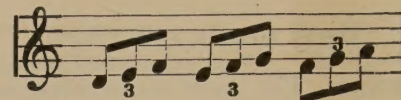


measure rest. measures rest. measures rest. measures rest. measures rest. measures rest. measures rest. measures rest.

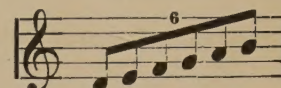
The use and value of a Dot after a note or rest. A Dot increases the value of a note one half, making it one half as long again.





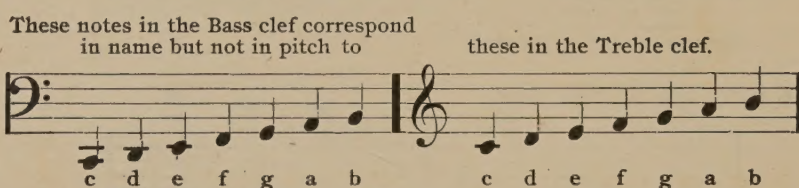
The Triplet and how indicated. A Triplet is a group of three notes to be played in the time of two notes and is indicated by the figure 3 over or under the notes, thus:



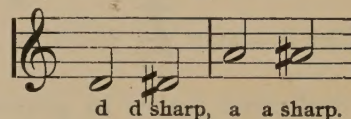
A Double Triplet is indicated by the figure 6 over or under the notes, thus:



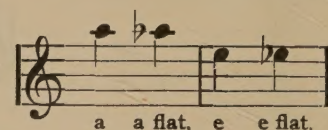
Pitch or Sound and how determined. The Pitch or Sound of a note is determined by its position on the staff and by the clef used at the left hand. There are two clefs in general use, the Treble clef  and the Bass clef 



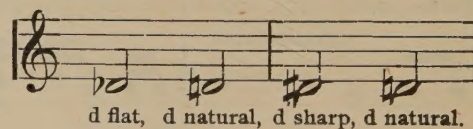
A Sharp (#) and its effect. A Sharp before a note indicates a pitch a half step higher than without it.



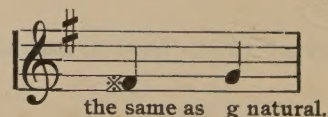
A Flat (b). A Flat before a note indicates a pitch a half step lower than without it.



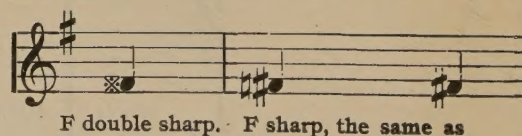
A Natural (♮) restores the degree of the staff on which it is placed to its original condition.



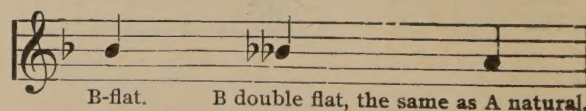
A Double Sharp (x) is used only on a line or space already sharped and indicates a tone a half step higher.



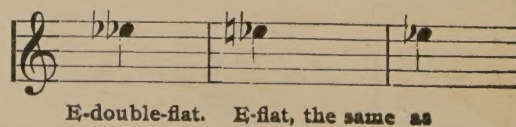
A Double Sharp is canceled by a natural and a sharp combined.



A Double Flat (bb) on a degree already flat indicates a tone a half step lower.

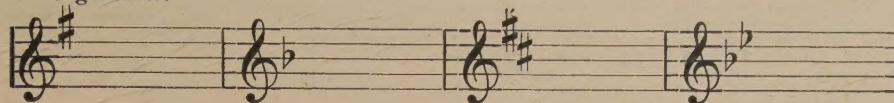


A Double Flat is canceled by a flat and natural combined.

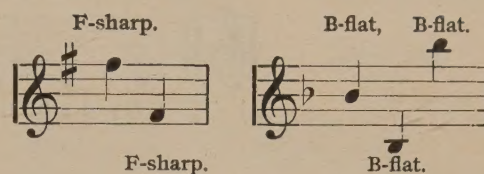


The Signature. Sharps or Flats are placed at the beginning of a piece to indicate the key.

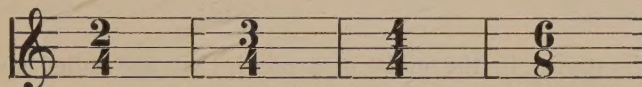
Signatures.



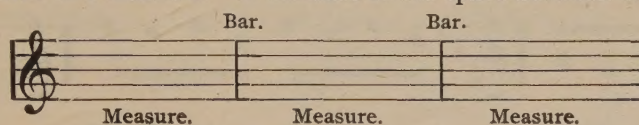
Sharps or Flats at the beginning of a piece affect all the lines and spaces of the same name throughout the piece, unless otherwise contradicted.



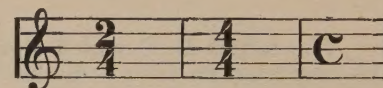
Measure, how marked and what it indicates. The measure in which a piece is written, is marked by figures at the commencement of every piece, thus:



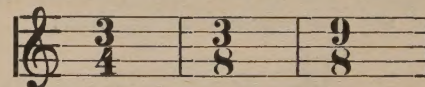
These figures indicate the value of a measure. A measure is the space between two upright lines or bars, thus:



Common Measure is an even number of parts or beats to a measure, thus:



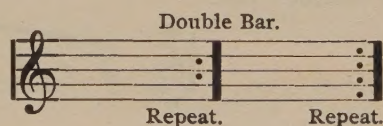
Triple Measure is an odd number of parts or beats to a measure, thus:



Common measure is indicated by the figures $\frac{2}{4}$, $\frac{2}{2}$, $\frac{4}{4}$, also by the letter C, which means $\frac{4}{4}$.

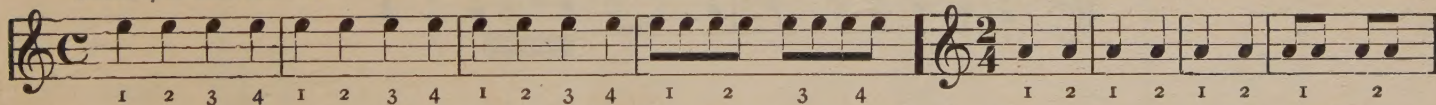
A double bar indicates the close of a strain.

A repeat is expressed by 2 or 4 dots at a double bar.



Different Kinds of Measure.

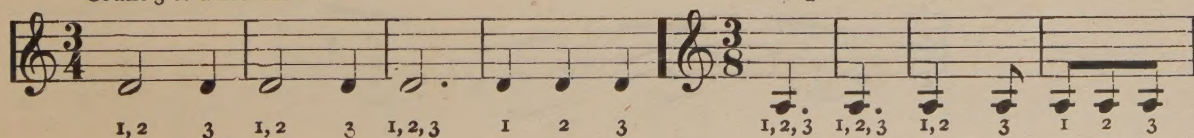
Count 4 to each measure.



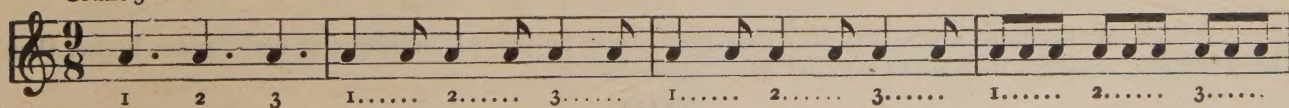
Count 2 to a measure.

Count 3 to a measure.

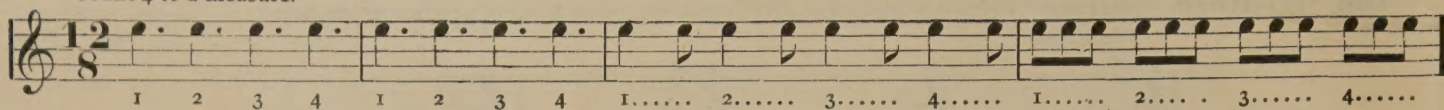
Count 3 to a measure.



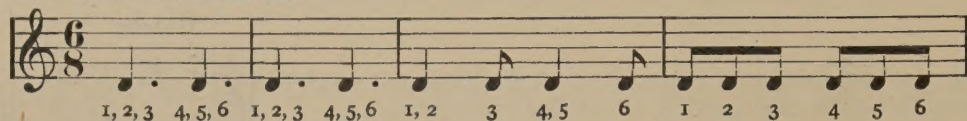
Count 3 to a measure.



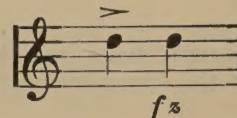
Count 4 to a measure.



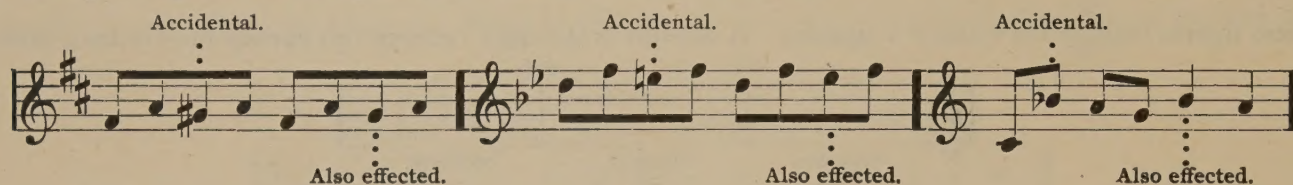
Count 6 to a measure.



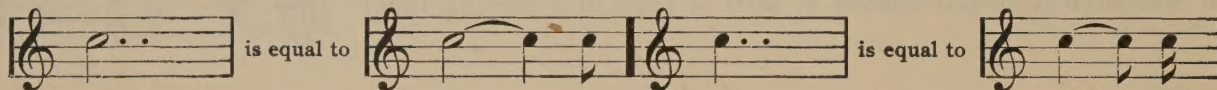
Emphasis. When a note is to be played with a particular emphasis, the characters *fz* or $>$ will appear, thus:



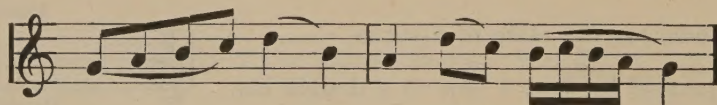
When sharps, flats, or naturals appear in the midst of a piece, they are called accidentals. An accidental effects every corresponding note in that particular measure in which it occurs.



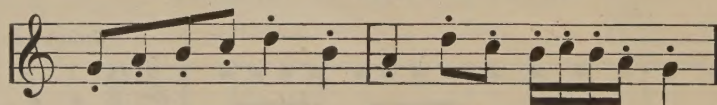
The letters D. C. which signify *Da Capo*, indicates that the first part must be played again. The word *Fine* or the character \curvearrowright over a double bar, signifies the end. The character \frown is called a pause and when placed over a note or rest, it signifies that the performer should dwell upon that particular note or rest for effect. The letters D. S. signify *Dal Segno*, and indicates that we must repeat from the sign ♩ . Two dots after a note increase the value of the note three-fourths, thus:



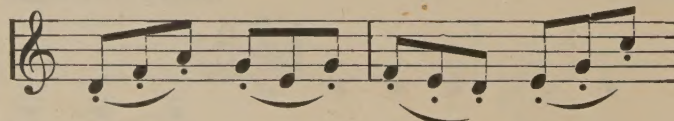
The slur or tie \frown placed over or under notes, signifies that they should be played legato, that is, in a smooth and connected manner, thus:



The opposite style of playing is indicated by dots placed over or under notes, and is termed staccato, which signifies a disconnected style, thus:



When we find the legato and staccato style combined it is played by slightly marking the notes but in a smooth manner and is indicated thus:



The word *Bis* over one or more measures, indicates a repetition of that or those measures.

8va..... over one or more notes indicates that they are to be played an *octave* or eight notes higher than written. The word *loco* signifies to resume playing as written.

Signs of Keys. When the signature is

one sharp, two sharps, three sharps, four sharps, five sharps, six sharps, seven sharps,
the key is the

Key of G.	Key of D.	Key of A.	Key of E.	Key of B.	Key of F#.	Key of C#.
F#	F#C#	F#C#G#	F#C#G#D#	F#C#G#D#A#	F#C#G#D#A#E#	F#C#G#D#A#E#B#

When the signature is
one flat, two flats, three flats, four flats, five flats, six flats, seven flats,
the key is the

Key of F.	Key of Bb.	Key of Eb.	Key of Ab.	Key of Db.	Key of Gb.	Key of Cb.
Bb	BbEb	BbEbAb	BbEbAbDb	BbEbAbDbGb	BbEbAbDbGbCb	BbEbAbDbGbCbFb

In sharps the major keynote of a piece is on the degree above the last sharp added, thus:—

One sharp comes on F. The keynote is one above F, which is G. With two sharps the last sharp added is C.

F	F G	FC

The keynote is one above C, which is D.

With three sharps, the last sharp is G.

The keynote is A.

FC D	FCG	FCG A

In flats the major keynote of a piece is a fourth below the last flat added, thus:—

The first flat is B. Count four below, including B, which gives you F, the keynote. With two flats the last flat added is E. Four below is Bb, the keynote.

B	F	BbEb	BbEb

Table of Intervals. An Interval is the distance between two tones. The names of the intervals are determined by counting the number of degrees which they contain. Hence we find, counting from any given tone, the intervals of the *second, third, fourth, fifth, sixth, seventh and octave.*

Second.	Third.	Fourth.	Fifth.	Sixth.	Seventh.	Octave.
1 2	1 2 3	1 2 3 4	1 2 3 4 5	1 2 3 4 5 6	1 2 3 4 5 6 7	1 2 3 4 5 6 7 8

The Grace Note, or Appoggiatura. A Grace Note, or Appoggiatura, is a small note placed before another note. The length of time given to the grace note must be taken from the note which follows it. There are two kinds of grace notes—the greater and the lesser.

The Greater.

The Lesser.

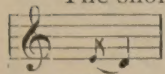
Written.		Written.	
Played.		Played.	

Other examples of grace notes.

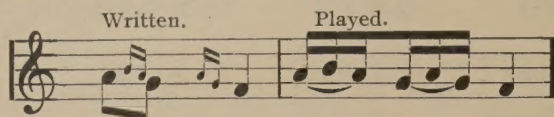
Written.	
Played.	

The object of grace notes is to give variety and expression to a musical composition.

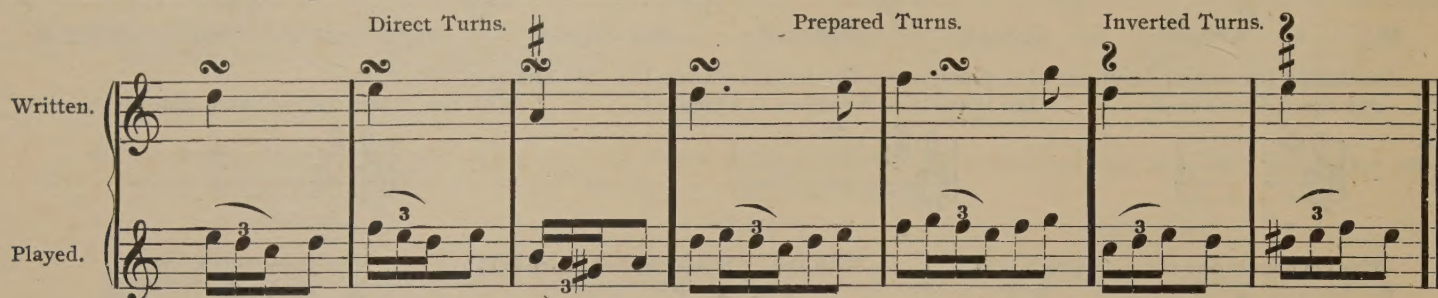
The short grace note, or appoggiatura, is like a small eighth note the tail of which is crossed by a small oblique line and should be played very quickly.



When two grace notes follow a note they are written and played thus:



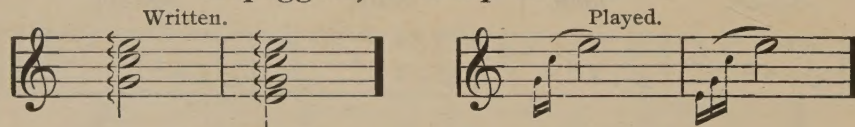
The Turn. The Turn is an ornament and is known by this mark ∞ placed over a note. There are three kinds of turns—the Direct, Prepared and Inverted.



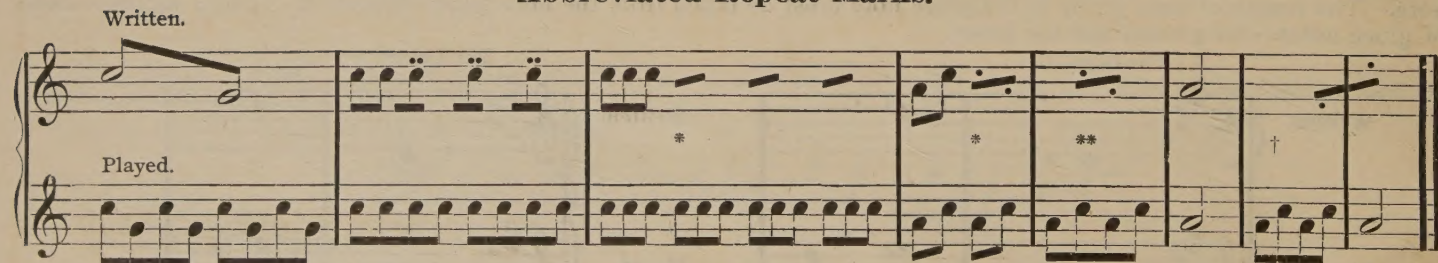
The Trill or Shake is an embellishment, and is made by playing rapidly and alternately a note and the one above it. There are three kinds of trills—the Perfect, Imperfect and the Transient or Mordent (\sim).



Arpeggios, or Harp Chords.

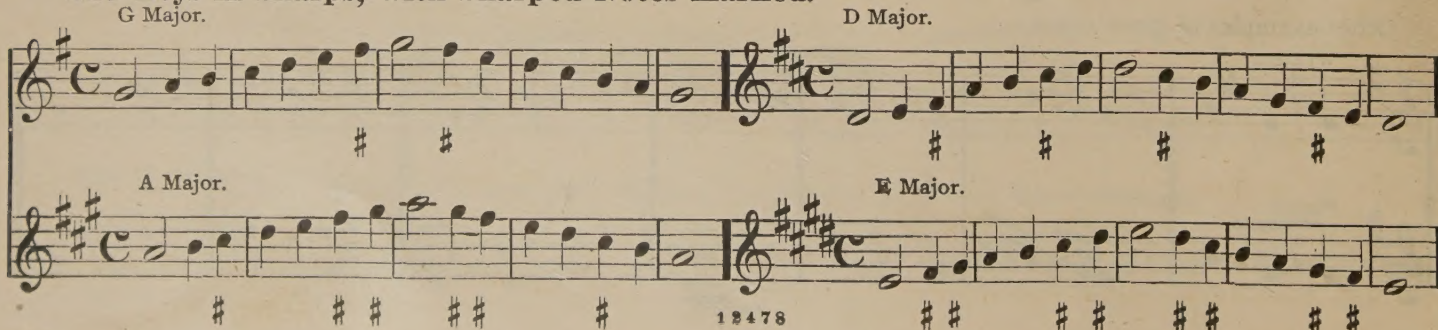


Abbreviated Repeat Marks.



* Repetition of previous groups. ** Repetition of previous measure. † Repetition of two previous measures.

The Keys in Sharps, with Sharped Notes marked.



B Major. **F# Major.**

##

The Keys in Flats.

F Major. **Bb Major.**

b b b b b b b b

Eb Major. **Ab Major.**

b b b b b b b b

Db Major. **Gb Major.**

b b b b b b b b

The Minor Scales in Sharps. The relative minor key of a major key is found a third below the major key and has the same signature.

E Minor. **B Minor.**

F# Minor. **C# Minor.**

G# Minor. **D# Minor.**

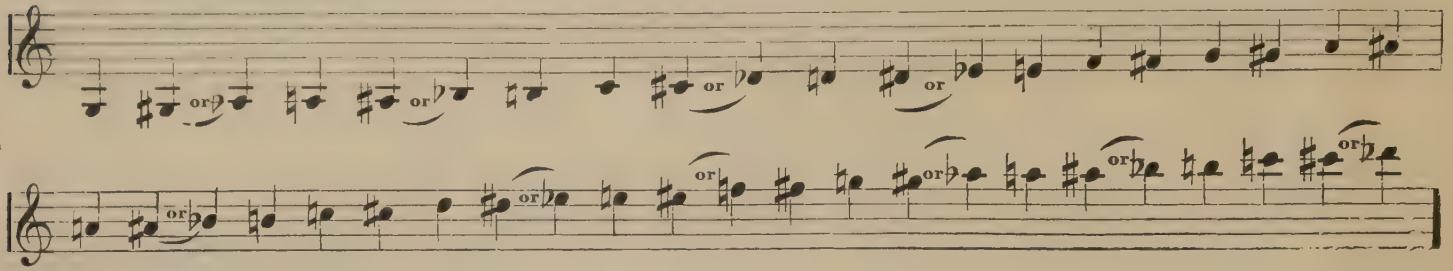
The Minor Scales in Flats.

D Minor. **G Minor.**

C Minor. **F Minor.**

Bb Minor. **Eb Minor.**

The Chromatic Scale, containing all the notes, Sharp, Flat, and Natural, to D above the second leger line.



A DICTIONARY OF MUSICAL TERMS.

- A**; an Italian preposition, meaning to, in, by, at, etc.
- Accelerando**; accelerating the time, gradually faster and faster.
- Adagio**, or **Adasio**; slow.
- Adagio Assai**, or **Molto**; very slow.
- Ad Libitum**; at pleasure.
- Affetuoso**; tender and affecting.
- Agitato**; with agitation.
- Alla Capella**; in church style.
- Allegretto**; less quick than **Allegro**.
- Allegro**; quick.
- Allegro Assai**; very quick.
- Allegro ma non Troppo**; quick, but not too quick.
- Amabile**; in tender and gentle style.
- Amateur**; a lover but not a professor of music.
- Amoroso**, or **Con Amore**; affectionately, tenderly.
- Andante**; gentle, distinct; rather slow, yet connected.
- Andantino**; somewhat slower than **Andante**.
- Animato**, or **Con Anima**; fervent, animated expression.
- Animo**, or **Con Anir**; with spirit, courage, boldness.
- Antiphone**; music sung in alternate parts.
- Arioso**; in a light, airy, singing manner.
- A Tempo**; in time.
- Ben Marcato**; in a pointed and well-marked manner.
- Bis**; twice.
- Brillante**; brilliant, gay, shining, sparkling.
- Cadence**; closing strain, also, a fanciful, extemporaneous embellishment at the close of a song.
- Cadenza**; same as the second use of **Cadence**.
- Calando**; softer and slower.
- Cantabile**; graceful, singing style, a pleasing, flowing melody.
- Canto**; the treble part in a chorus.
- Choir**; a company or band of singers; also, that part of the church appropriated to singers.
- Chorist**, or **Chorister**; a member of a choir of singers.
- Col**, or **Con**; with.
- Col Arco**; with the bow.
- Comodo**, or **Commodo**; an easy, unrestrained manner.
- Con Affetto**; with expression.
- Con Dolcessa**; with delicacy.
- Con Dolo**, or **Con Duolo**; with mournful expression.
- Conductor**; one who superintends a musical performance, same as Music Director.
- Con Energia**; with energy.
- Con Espressione**; with expression.
- Con Fuoco**; with ardor, fire.
- Con Gracia**; with grace and elegance.
- Con Impeto**; with force, energy.
- Con Justo**; with chaste exactness.
- Con Moto**; with emotion.
- Con Spirito**; with spirit, animation.
- Coro**; chorus.
- Da**; for, from, of.
- Duet**; for two voices or instruments.
- Diminuendo**; gradually diminishing the sound.
- Da Capo**; from the beginning.
- Declamando**; in the style of declamation.
- Decrescendo**; diminishing, decreasing.
- Devozione**; devotional.
- Dilettante**; a lover of the arts in general, or a lover of music.
- Di Molto**; much or very.
- Divoto**; devotedly, devoutly.
- Dolce**; soft, sweet, tender, delicate.
- Dolente**, or **Dolorosa**; mournful.
- Doloroso**; in a plaintive, mournful style.
- E**; and.
- Elegante**; elegance.
- Energico**, or **Con Energia**; with energy.
- Espressivo**; expressive.
- Fine**, **Fin**, or **Finale**; the end.
- Forzando**, **Forza**, or **Fz.**; sudden increase of power.
- Fugue**, or **Fuga**; a composition which repeats or sustains in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
- Fugato**; in the fugue style.
- Fughetto**; a short fugue.
- Giusto**; in exact and steady time.
- Grazioso**; smoothly, gracefully.
- Grave**; slow, solemn.
- Impresario**; the conductor of a concert.
- Lacrimando**, or **Lacrimoso**; mournful, pathetic.
- Lamentevole**, **Lamentando**, or **Lamentabile**; mournfully.
- Larghissimo**; extremely slow.
- Larghetto**; slow, but not as slow as **Largo**.
- Largo**; slow.
- Legato**; close, gliding, connected style.
- Lento**; gradually slower and softer.
- Lento**, or **Lentamente**; slow.
- Ma**; but.
- Maestoso**; majestic, majestically.
- Maestro di Capella**; chapel-master, or conductor of church music.
- Marcato**; in a strong and marked style.
- Messa di Voce**; moderate swell.
- Moderato**, or **Moderamente**; moderately, in moderate time.
- Molto**; much or very.
- Molto Voce**; with a full voice.
- Morendo**; gradually dying away.
- Mordente**; a beat or transient shake.
- Mosso**; emotion.
- Moto**; motion. **Andante Con Moto**; quicker than **Andante**.
- Non**; not, as.
- Non troppo**; not too much.
- Organo**; the organ.
- Orchestra**; a band of instrumental performers.
- Pastoral**; applied to graceful movements in sextuple time.
- Piu**; more.
- Piu Mosso**; with more motion, faster.
- Pizzicato**; snapping the violin string with the fingers.
- Poco**; a little.
- Poco Adagio**; a little slow.
- Poco a Poco**; by degrees, gradually.
- Portamento**; the manner of sustaining and conducting the voice from one sound to another.
- Precentor**; conductor, leader of a choir.
- Presto**; quick.
- Prestissimo**; very quick.
- Rallentando**, **Allentando** or **Slentando**; slower and softer by degrees.
- Recitando**; a speaking manner of performance.
- Recitante**; in a style of recitative.
- Recitative**; musical declamation.
- Rinforzando**, **Rinf.**, or **Rinforzo**; suddenly increasing in power.
- Ritardando**; slackening the time.
- Semplice**; throughout, always, as **Sempre Forte**; loud throughout.
- Senza**; without, *vs.* **Senza Organo**, without the organ.
- Sforzando**, or **Sforzato**; with strong force or emphasis, rapidly diminishing.
- Sicilian**; a movement of light, graceful character.
- Smorendo**, **Smorzando**; dying away.
- Soave**, **Soavemente**; sweet, sweetly. See **Dolce**.
- Solfeggio**; a vocal exercise.
- Solo**; for a single voice or instrument.
- Sostenuto**; sustained.
- Sotto**; under, below.
- Sotto Voce**; with subdued voices.
- Spiritoso**, **Con Spirito**; with spirit and animation.
- Staccato**; short, detached, distinct.
- Subito**; quick.
- Tace**, or **Tacet**; silent, or, be silent.
- Tardo**; slow.
- Tasto Solo**; without chords.
- Tempo**; time.
- Tempo a Piacere**; time at pleasure.
- Tempo Giusto**; in exact time.
- Ten.**, **Tenuto**; hold on. See **Sostenuto**.
- Tutti**; the whole full chorus.
- Un**; a, as.
- Un Poco**; a little.
- Va**; go on; as **Va Crescendo**; continue to increase.
- Verse**; same as **Solo**.
- Vigoroso**; bold, energetic.
- Vivace**; quick and cheerful.
- Virtuoso**; a proficient in art.
- Voce Solo**; voice only.
- Volti Subito**; turn over quickly.

THE U. T. D. METHOD FOR THE BANJO.

How to Hold the Banjo.

Sit in an upright but easy position, with the instrument resting in the lap. Rest the neck of the banjo between the first finger and thumb of the left hand, curving the fingers so they may be used in stopping the strings.

Picking and Striking the Strings.

There are two ways of playing the Banjo. The first mentioned or picking style being the most used.

Left Hand Fingering.

The fingering of the left hand is as follows: o, for open string; 1, first finger; 2, second finger; 3, third finger, etc.

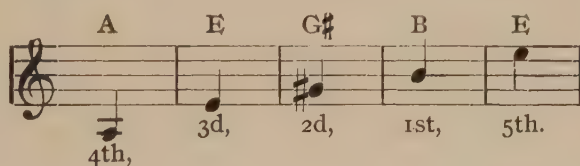
Right Hand Fingering.

Rest the little finger on the head of the Banjo, a short distance in front of the bridge. Curve the other fingers so as to reach the strings. The fingering of the right hand is as follows: One dot (.), first finger; two dots (..), second finger; three dots (...), third finger; x for the thumb. The third finger is but little used. Pick the first string with the second finger, second string with the first finger, and any of the other three strings with the thumb.

How to Tune the Banjo.

The strings are numbered from one to five, the short string is the fifth. Tune the fourth string to C on the piano or pitch pipe, then place the second finger at the 7th fret on 4th string and tune the 3d string to the same tone in unison; then place the finger at the 4th fret on 3d string and tune the 2d string to the same tone in unison; then place the finger at the 3d fret on 2d string and tune the first string to the same tone in unison; then place the finger at the 5th fret on the first string, and tune the 5th string to the same tone in unison.

When the Banjo is in tune it will sound the following notes on the open strings:



The Banjeaurine should be tuned a fourth higher than the Banjo, and the Piccolo Banjo an octave higher. To play pieces marked 4th to B, tune the 4th string to the same tone as the first string.

GENERAL INSTRUCTIONS.

If the strings on your instrument are more than a sixteenth of an inch above the *first* fret, they are too high, and can be lowered *at the nut* by means of a scroll-saw blade and a sharp-edged file. Care must be used that they are not cut too low. After you receive instruction how to tune, always try to tune your instrument just before you come to take a lesson, so the teacher can correct you. Do not be in too much of a hurry to get ahead, and expect a new piece each lesson. Have confidence in your teacher. When you have a difficult passage to overcome, practice *that* and not the easy part. Do not be satisfied until you become a *good* player, otherwise you will lose half the pleasure and enjoyment. Here is a receipt to become a good player: One part talent, one part teacher, one part good instrument, three parts practice. Do not get discouraged. You may not be able to see your own progress, but if you practice *regularly*, your teacher and others can see it.

Practice a difficult passage *very* slowly at first, with a full, even tone. Your brain is educating your fingers. As soon as possible *keep your eyes on the music*, and don't watch your fingers. Do not lift a finger of the left hand until another finger is down. This will help your tone and will make your fingers strong. Do not get under the strings and lift them up, for this gives you only a "plunky" tone, but strike the strings sideways. Learn *how* to practice; that is, don't play for fun when you practice, but economize your time by working on that which you can't play, not on that which you can.

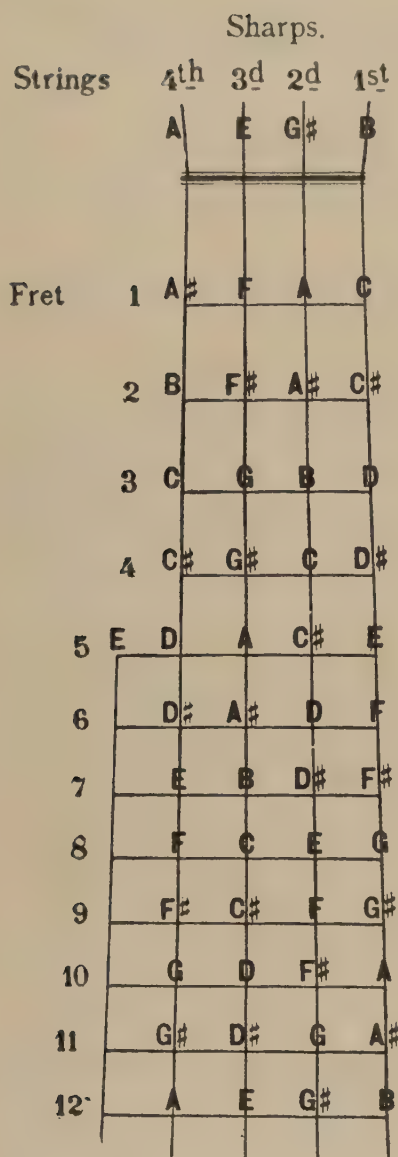
In conclusion, let me assure you that if you are one of those who will exercise the noble qualities of patience, perseverance, and courage, you will gain that which will make life brighter and more enjoyable, both to yourself and to others.

Yours fraternally,

FRANKLIN EATON.

Diagram of Banjo Finger-board.


Showing frets, strings and positions of all the notes of the Chromatic Scale.



Note: Each line represents a string.

For theoretical reasons a tone is often represented in two different ways

and has two different names. For

instance A[#]  is also B^b 

These different representations do

not affect the sound at all, both be-

ing one and the same pitch and pro-

duced on the same string and fret.

See 1st Fret, 4th String, both dia-

grams. The exact positions on the

staff of all the notes of these dia-

grams are fully explained and il-

lustrated in the lessons of this

book.

To tune the Banjo to the Guitar
or Piano in the key of C.

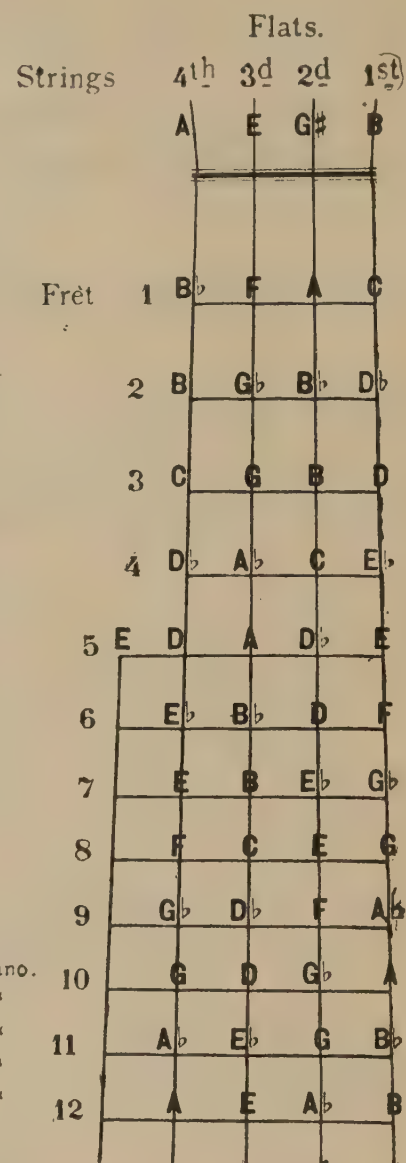
Tune the 4th string to C of the Guitar or Piano.

" " 3^d " " G " " " " "

" " 2^d " " B " " " " "

" " 1st " " D " " " " "

" " 5th " " G " " " " "



Chromatic Scale on the Staff.

Showing strings and frets.

Ascending.

Frets. 0 1 2 3 4 5 6 0 1 2 3 0 1 2 0 1 2 3 4 0 6 7 8 9 10 11 12 13 14 15 16 17

A A[#] B C C[#] D D[#] E F F[#] G G[#] A A[#] B C C[#] D D[#] E F F[#] G G[#] A A[#] B C C[#] D D[#] E

4th String 3^d String 2^d Str. 1st String 5th 1st String

Descending.

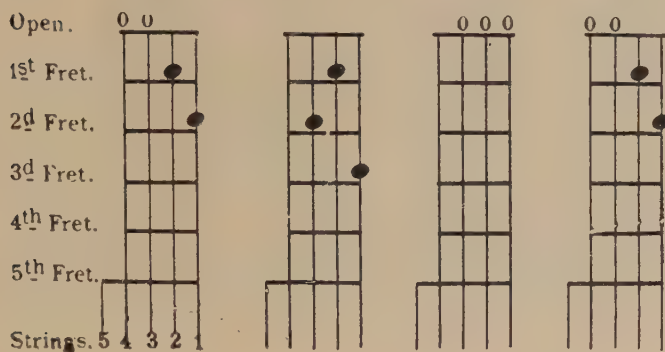
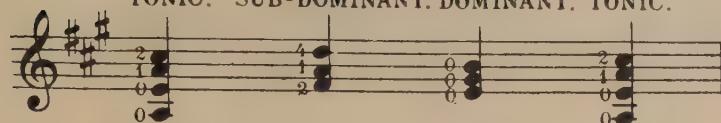
17 16 15 14 13 12 11 10 9 8 7 6 0 4 3 2 1 0 2 1 0 3 2 1 0 6 5 4 3 2 1 0

E E^b D D^b C B B^b A A^b G G^b F E E^b D D^b C B B^b A A^b G G^b F E E^b D D^b C B B^b A

1st String 5th 1st String 2^d Str. 3^d Str. 4th String

CHORDS IN A MAJOR.

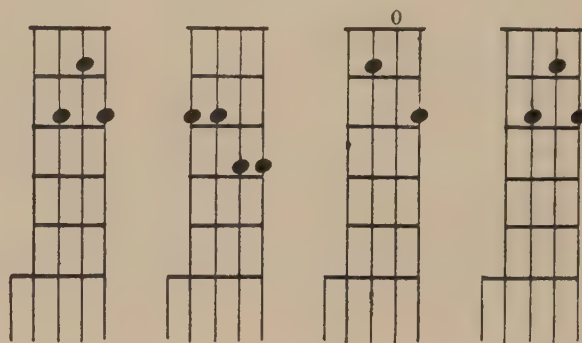
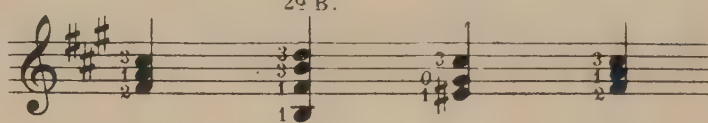
TONIC. SUB-DOMINANT. DOMINANT. TONIC.



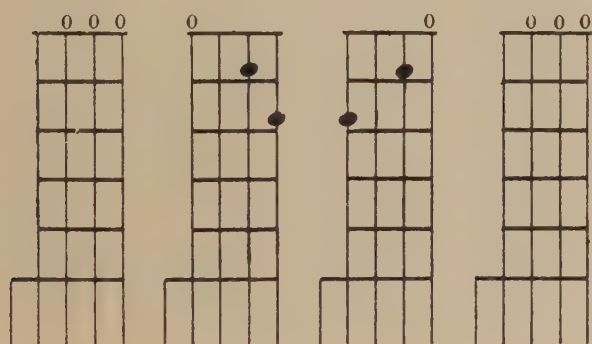
CHORDS IN F# MINOR.

RELATIVE OF A MAJOR.

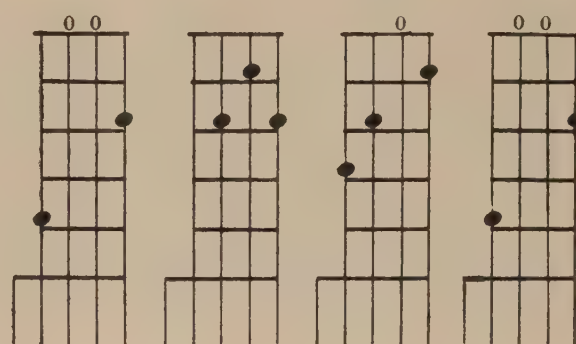
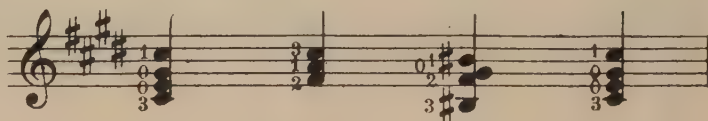
2d B.



CHORDS IN E MAJOR.



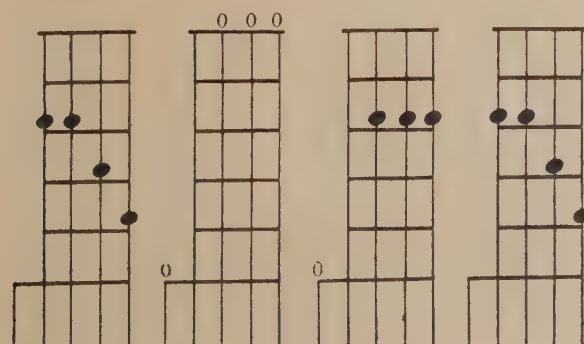
CHORDS IN C# MINOR.



CHORDS IN B MAJOR.

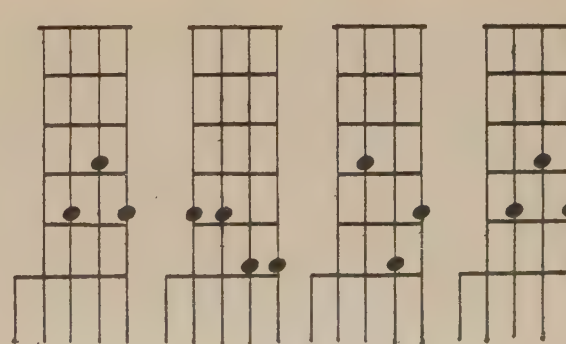
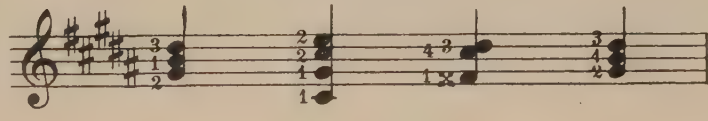
2d Barre.

2d B.

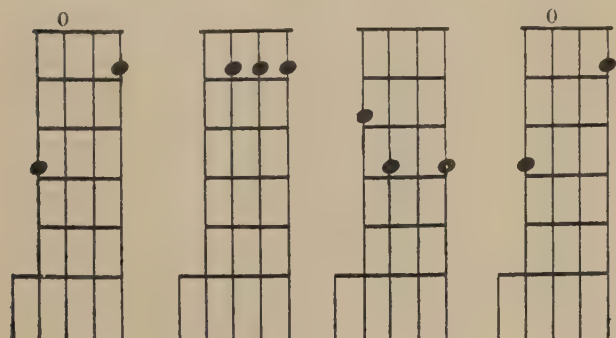
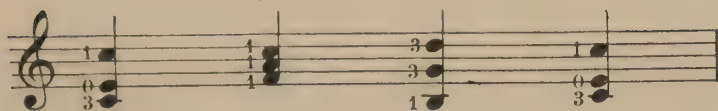


CHORDS IN G# MINOR.

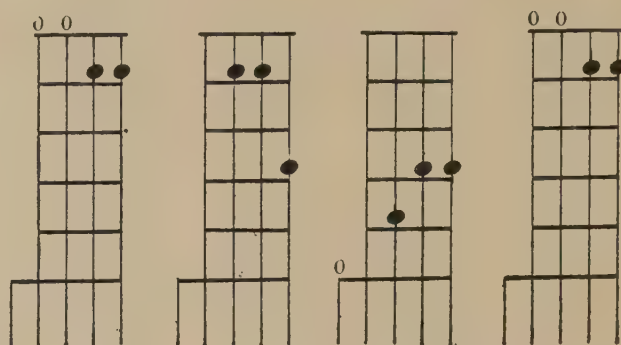
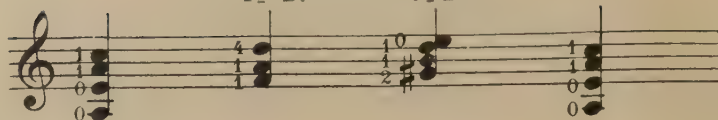
4th B



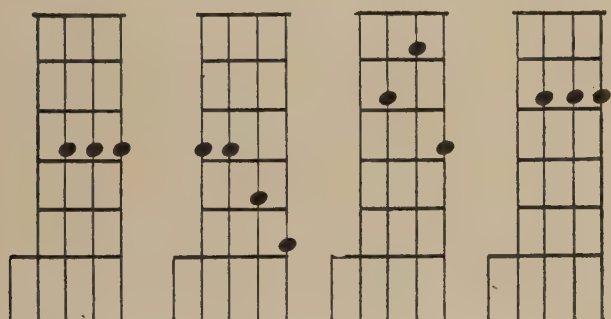
CHORDS IN C MAJOR.

1st B.2^d B.

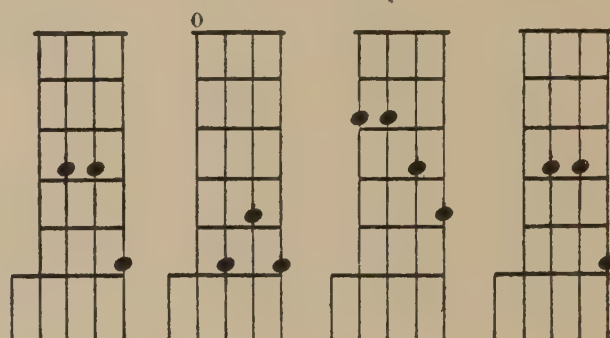
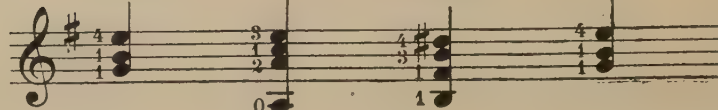
CHORDS IN A MINOR.

1st B.3^d B.

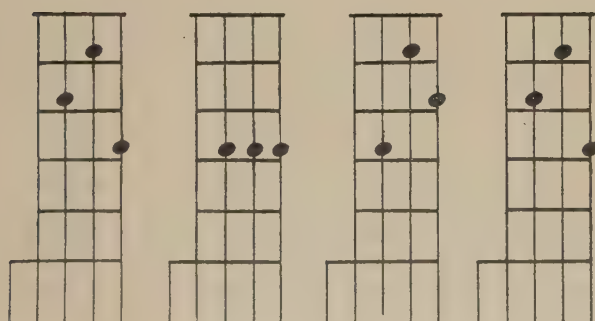
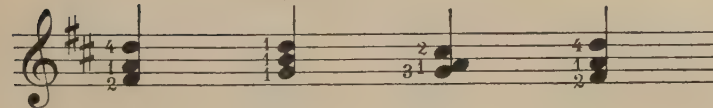
CHORDS IN G MAJOR.

3^d B.3^d B.

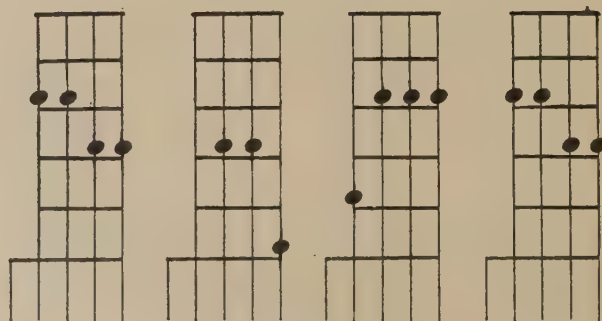
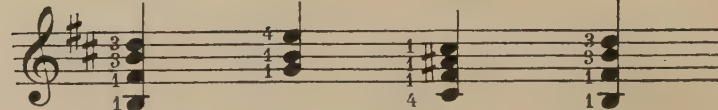
CHORDS IN E MINOR.

3^d B.2^d B.

CHORDS IN D MAJOR.

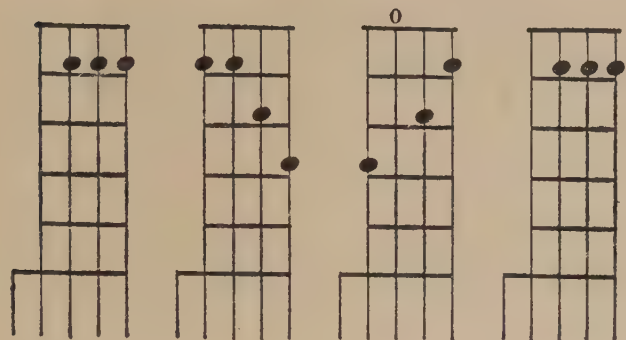
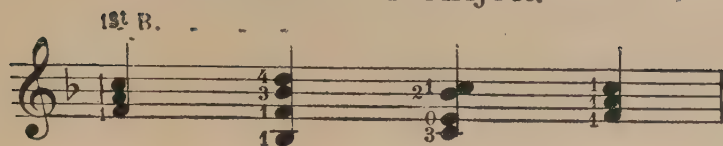
3^d B.

CHORDS IN B MINOR.

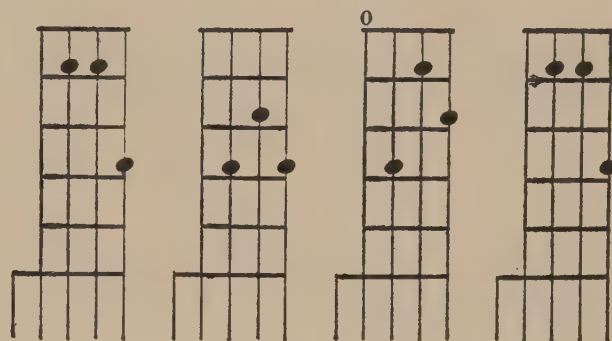
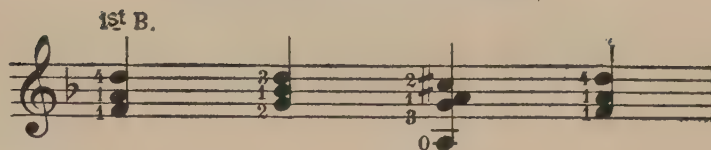
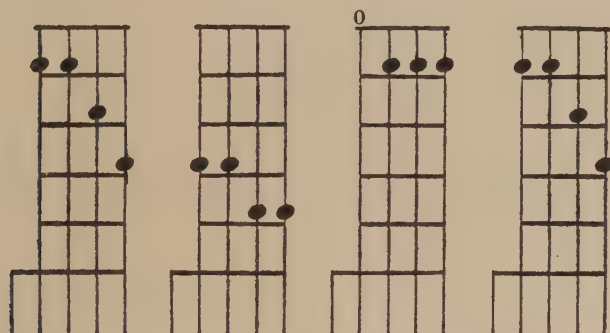
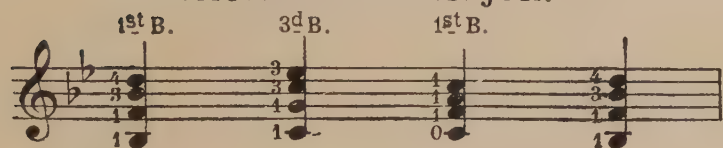
2^d B.3^d B.2^d B.

The above diagrams represent sections of the Banjo finger-board, or, rather the strings and frets of the same. A glance will readily show just where the notes can be made, if open or closed, and at which fret and string.

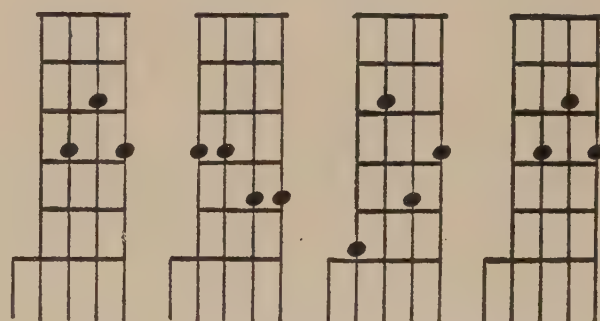
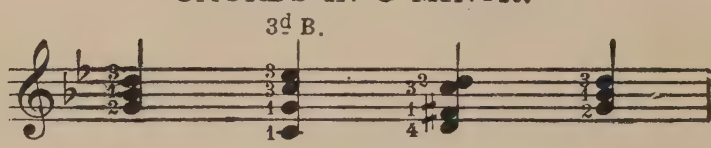
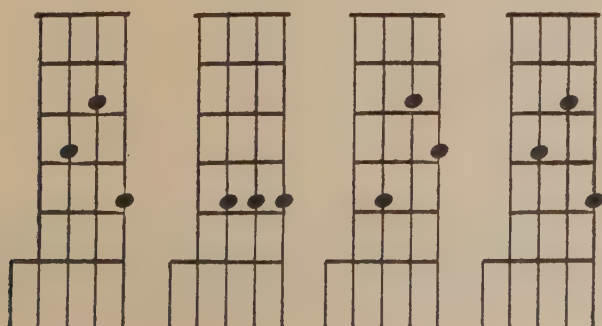
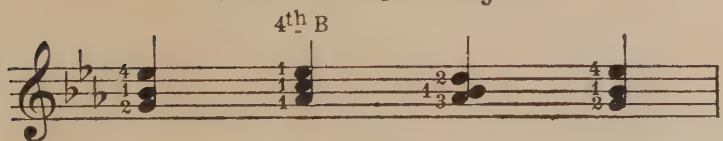
CHORDS IN F MAJOR.



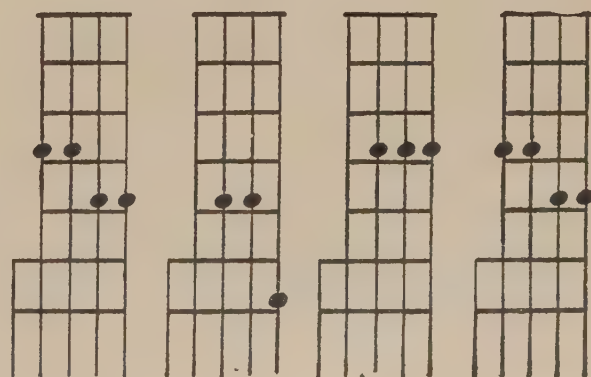
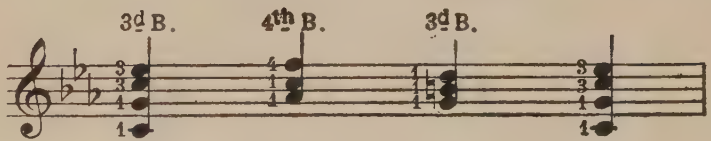
CHORDS IN D MINOR.

CHORDS IN B \flat MAJOR.

CHORDS IN G MINOR.

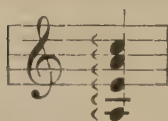
CHORDS IN E \flat MAJOR.

CHORDS IN C MINOR.



Harp Chords.

Harp chords are indicated by a waved line, thus,



and are played one after another from the lowest note upward in rapid succession.

The Barre.

To make a Barre chord place the first finger of left hand across the fingerboard at the fret indicated by figures, thus, (5th Barre). The thumb should press against the centre of the back of the neck and the first finger should be pressed firmly down on the strings.

Exercise on the Open Strings.

A 4th. E 3d. G# 2d. B 1st. E 5th.

Studies to Locate the Notes.

A or 4th string. Each line represents a string.

1st - - -
2d - - -
3d - - -
4th - 0 A B C# D

A String.

Fingers. 0 2 2 4 2 4 2 2 0 2 2 4

Frets. 0 2 4 5 4 5 4 2 0 2 4 5

E (3d) and G (2d) Strings.

B 0 0
G# 0 0
E 0 0

A F#

Fingers. 0 2 2 0 0 1 1 0 0 1 0 2 0 0 2 0

Frets. 0 2 2 0 0 1 1 0 0 1 0 2 0 0 2 0

Chord Study.

Two staves of musical notation for a Chord Study in E major (two sharps). The first staff contains a sequence of chords with fingerings: 0, 2, 1, 0, 4, 1, 2, 0, 4, 2, 0, 2, 4, 0, 2, 0, 2. The second staff continues the sequence with: 0, 2, 1, 0, 4, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0.

Accompaniment Study.

Two staves of musical notation for an Accompaniment Study in E major. The first staff shows a sequence of chords with fingerings: 0, 2, 1, 4, 2, 2, 0, 4, 0, 2. The second staff continues with: 0, 1, 2, 0, 0, 4, 1, 0, 2.

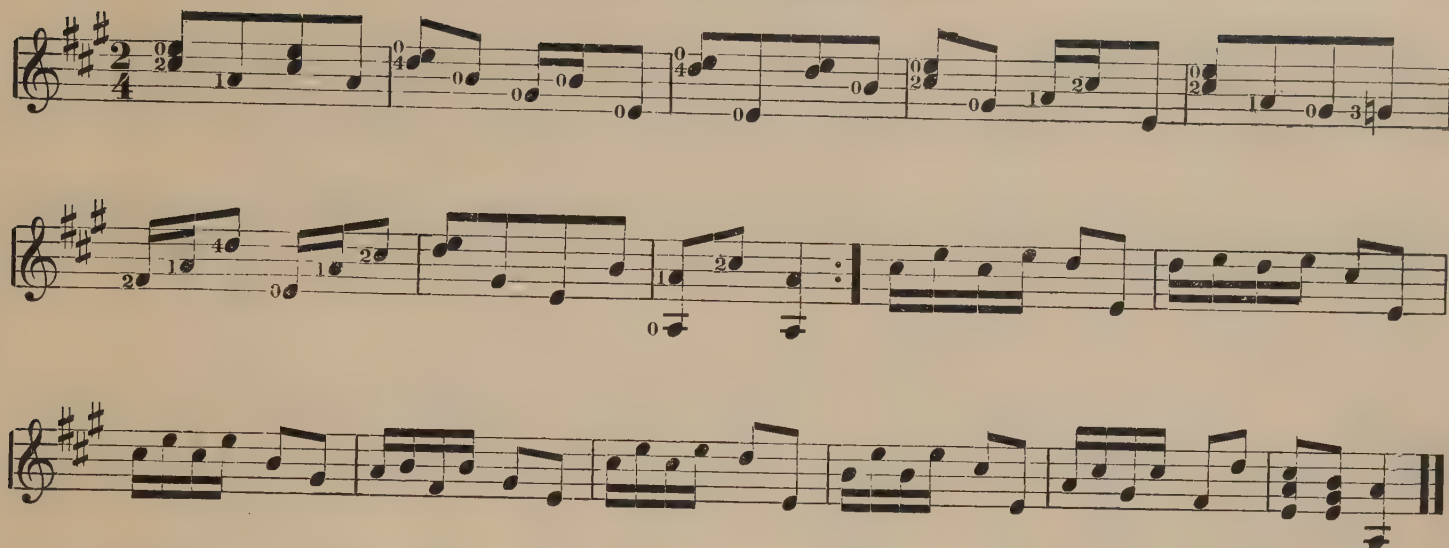
WILLIAM TELL POLKA.

ROSSINI.

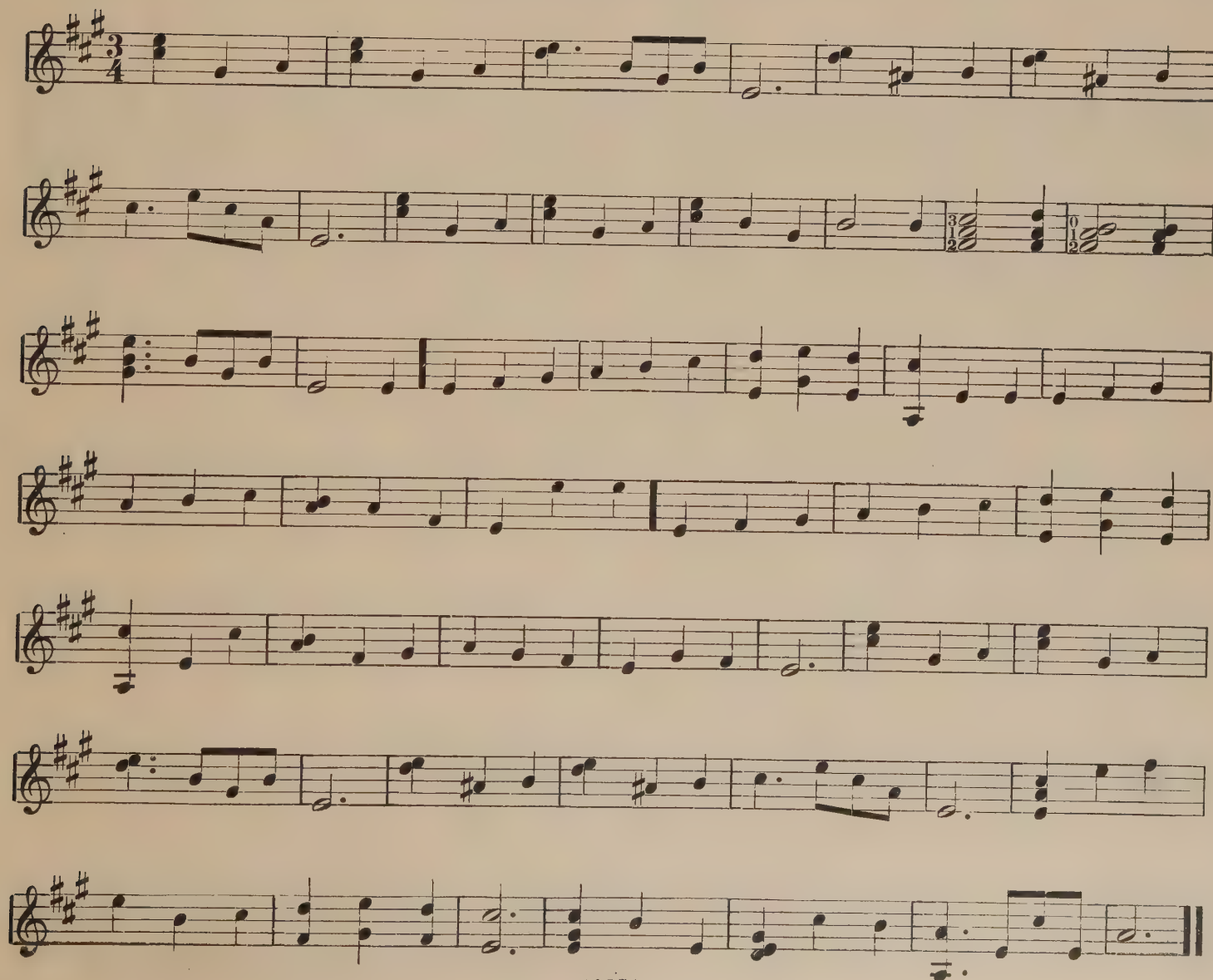
Five staves of musical notation for the William Tell Polka in E major, 2/4 time. The notation includes various rhythmic patterns and melodic lines. The fourth staff has a 'Roll.' instruction above it, and the fifth staff also has a 'Roll.' instruction above it.

ON THE BEACH POLKA.

19



SUMMER GIRL WALTZ.



LA BELLE SCHOTTISCHE.

(FOR TWO BANJOS.)

Two systems of musical notation for two banjos. Each system consists of a treble and a bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The first system includes a '2 Barre.' instruction above the bass staff. The second system also includes a '2 Barre.' instruction. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with fingerings (1, 2, 3, 4).

GOLDEN CLOG.

Two systems of musical notation for two banjos. Each system consists of a treble and a bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with fingerings (1, 2, 3, 4). The second system includes a '2 Barre.' instruction above the bass staff. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with fingerings (1, 2, 3, 4).

Exercise.

THE OLD HOMESTEAD.

Study.

TRANSCRIPTION WALTZ.

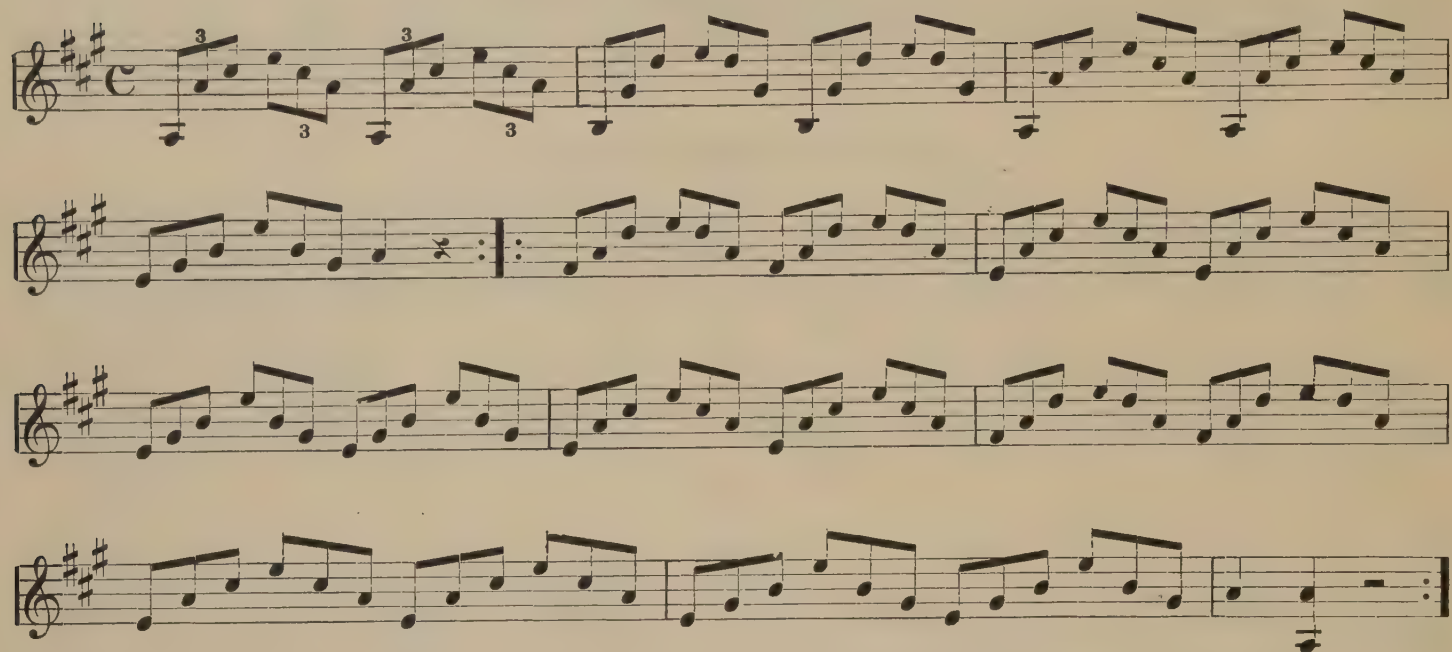
The image shows a musical score for the song "The Rose Tree." It consists of four staves of music, all in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first staff begins with a treble clef and a key signature of three sharps. The second staff ends with the word "FINE." The third staff includes the instruction "2 Barre." above the staff. The fourth staff ends with the instruction "D. C. al FINE." above the staff. The music is written in a simple, folk-like style, with many chords and some fingerings indicated by numbers 0, 1, 2, 3.

D. C. al FINE.

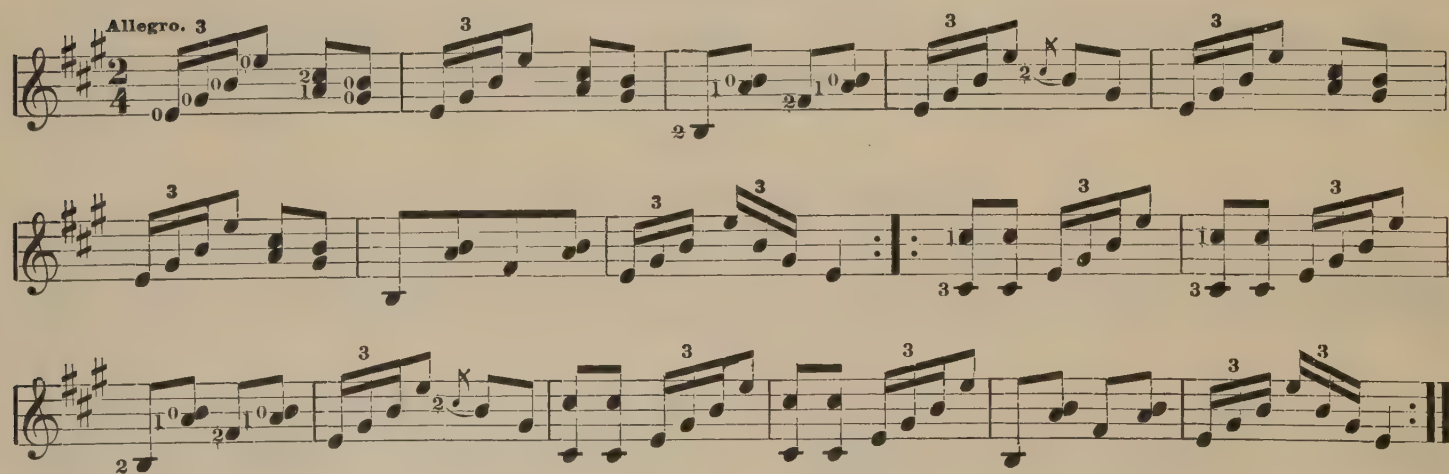
Scale Study.



Triplet Study.



MOONLIGHT JIG.



Finger Exercise.



BONNIE POLKA.

23

Five staves of musical notation for the piece 'Bonnie Polka'. The music is written in E major (three sharps) and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 below the notes.

Chord Study.

Four staves of musical notation for the 'Chord Study' section. The music is written in E major (three sharps) and common time (C). It consists of a series of chords, some of which are marked with 'X' and repeat signs. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 below the notes.

Scale in E Major.

Fingers. 0 2 0 1 0 2 4 0 0 4 2 0 1 0 2 0 4 2 2 0 2 2 4 0

Frets. 2 1 2 4 4 2 1 2 5 4 2 2 2 5

1 2 5 7 4

A single staff of musical notation for the 'Scale in E Major' section. The scale is written in E major (three sharps) and common time (C). The notes are: E, F#, G#, A, B, C, D, E, F#, G#, A, B, C, D, E, F#, G#, A, B, C, D, E, F#, G#, A, B, C, D, E. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 below the notes. Fret numbers are indicated by numbers 1, 2, 4, 5, and 7 below the notes.

Chords in E Major.

Diagram illustrating four guitar chord shapes for E Major:

- E4:** Open strings on E, B, and G.
- E5:** Fret 2 on E, B, and G.
- E6:** Fret 1 on E, B, and G; fret 2 on A, D, and F.
- E7:** Fret 0 on E, B, and G; fret 2 on A, D, and F.

The musical staff below shows a sequence of these chords in a single-measure progression in E major (three sharps).

Chord Studies.

Two musical staves for Chord Studies:

- Staff 1 (2/4 time):** Shows a sequence of chords and single notes in E major.
- Staff 2 (3/4 time):** Shows a sequence of chords and single notes in E major.

FAVORITE REEL.

Tune 4th to G.

Four musical staves for the Favorite Reel, in E major (three sharps) and 2/4 time. The melody is written in a single staff, with triplets and other musical notations.

THE COUNTRY BAND MARCH.

25

FOR TWO BANJOS.

FRANKLIN EATON.

The first system of musical notation for 'The Country Band March' consists of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music features a series of eighth and sixteenth notes, with some measures containing triplets. The notation is typical of early 20th-century band music.

The second system of musical notation continues the piece. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The word 'FINE.' is written below the staff in the middle of the system. The notation continues with various rhythmic patterns and chordal structures.

The third system of musical notation introduces a new section. Above the first staff, the text '3 Pos. 2 P. 2 B.' is written. Below the second staff, the text 'Bass Horn.' is written. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

The fourth system of musical notation concludes the piece. It features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The text 'D.C. al Fine.' is written below the staff. The notation ends with a double bar line and repeat signs.

Position Chords in A Major.

This section displays various position chords in A major. The notation is arranged in a single staff with a key signature of three sharps. Above the staff, the text '1 Pos.', '5 B.', '3 Pos.', '2 Pos.', '1 Pos.', '5 B.', '6 Pos.', '1 Pos.', '5 B.', and '8 Pos.' is written. The chords are represented by groups of notes on the staff, with some notes marked with numbers (1, 2, 3, 4, 5) to indicate fingerings.

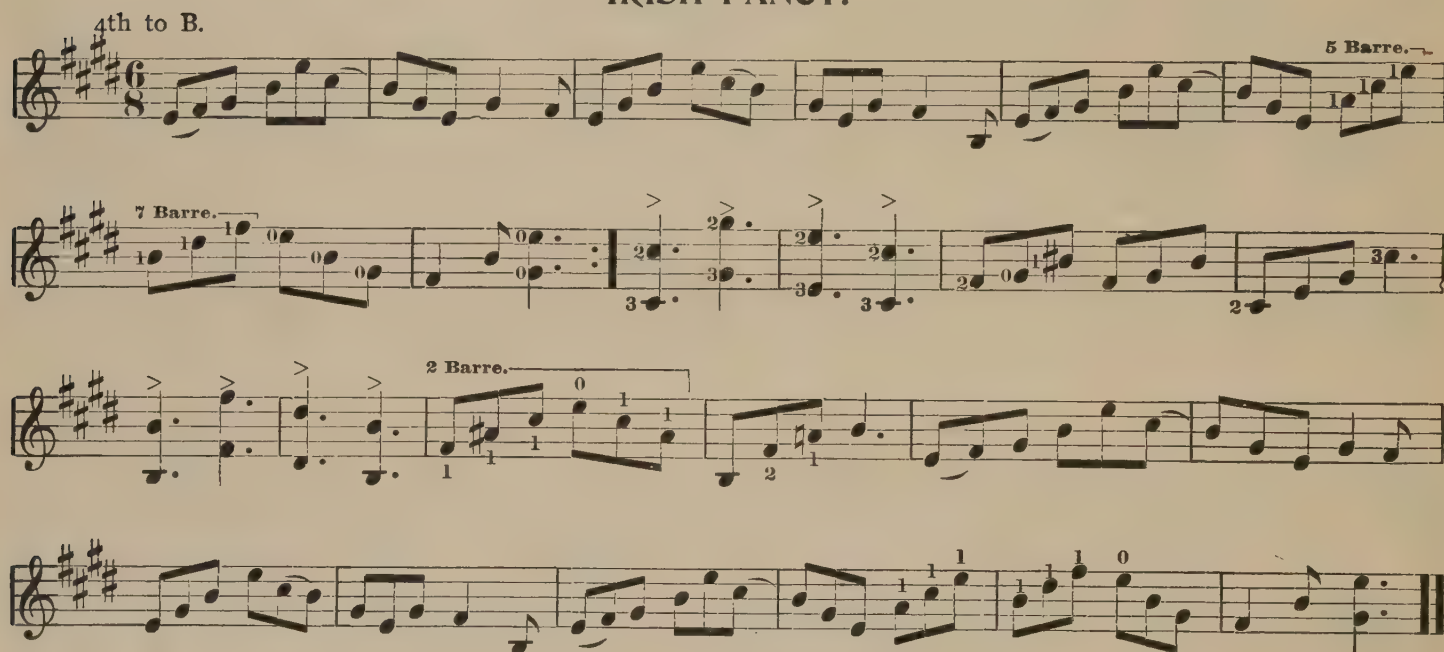
Position Chords in E Major.

This section displays various position chords in E major. The notation is arranged in a single staff with a key signature of four sharps. Above the staff, the text '2 B.', '7 B.', '8 Pos.', '7 B.', '6 B.', '4 B.', and '1 Pos.' is written. The chords are represented by groups of notes on the staff, with some notes marked with numbers (1, 2, 3, 4, 5) to indicate fingerings.

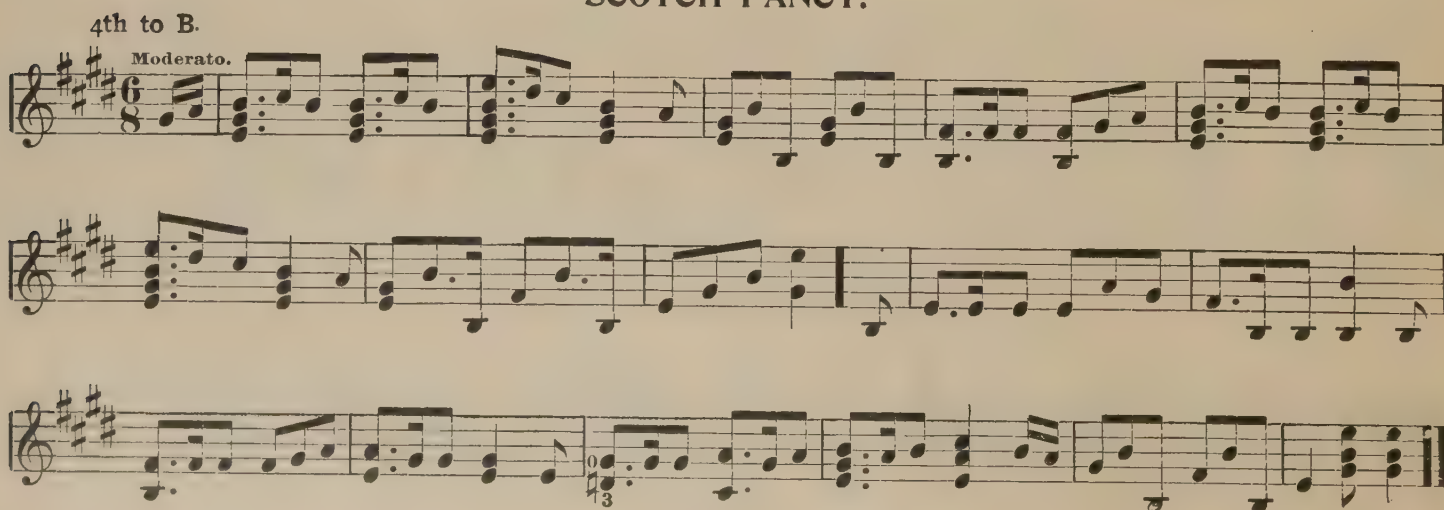
SLUR WALTZ.



IRISH FANCY.



SCOTCH FANCY.



AROUND THE COTTAGE DOOR.

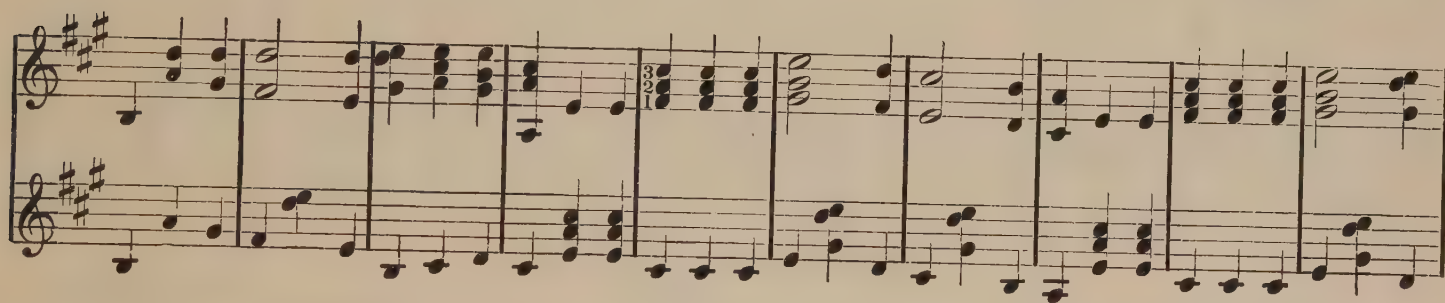
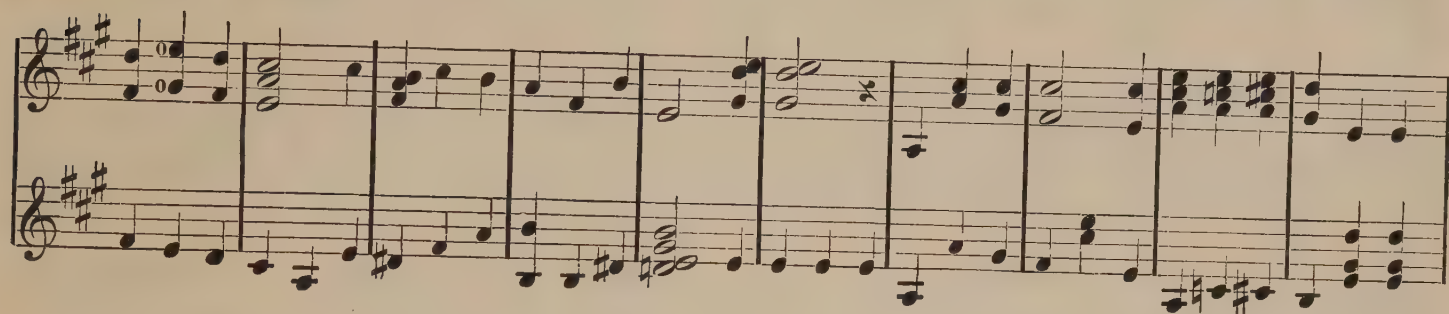
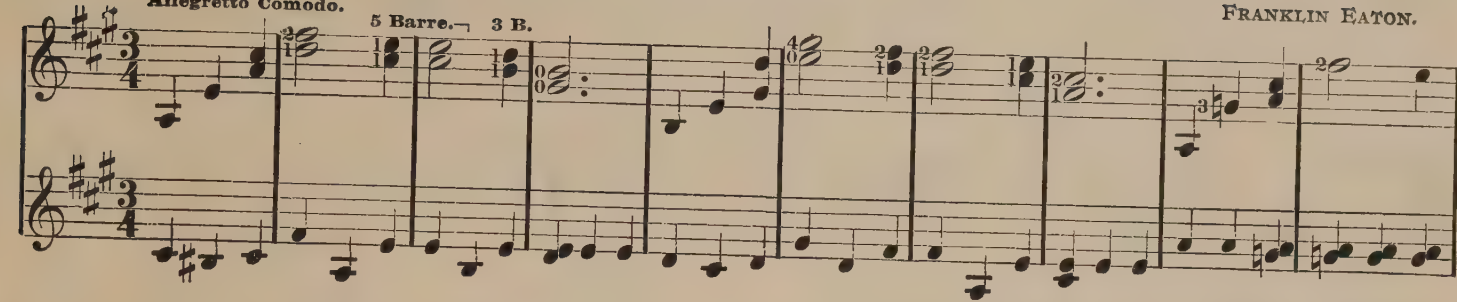
27

FOR TWO BANJOS.

Allegretto Comodo.

FRANKLIN EATON.

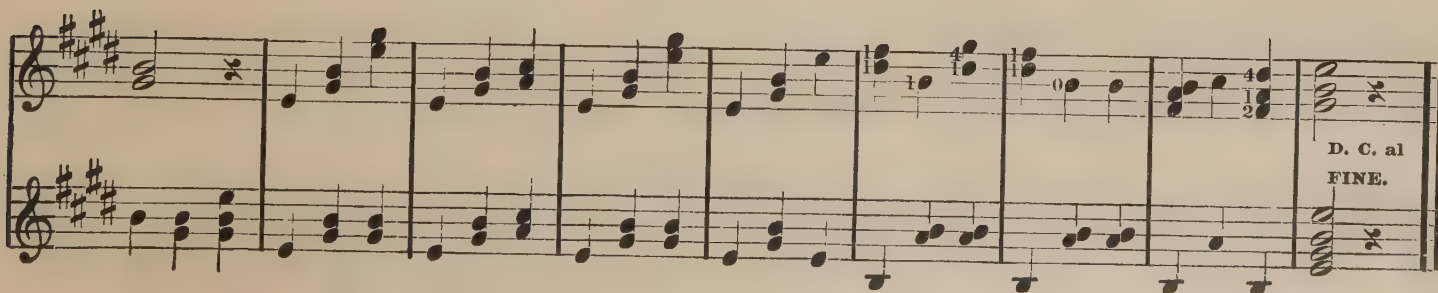
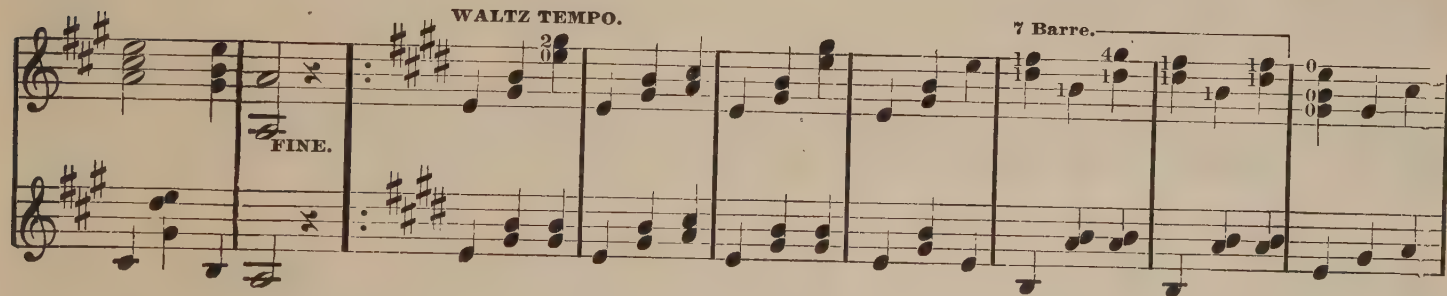
5 Barre. 3 B.



WALTZ TEMPO.

7 Barre.

FINE.



MARCH FROM ERMINIE.

Musical score for "March from Erminie" in 2/4 time, key of D major (two sharps). The score consists of six staves of music. The first staff begins with a treble clef and a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff includes a measure with a "4" above it, indicating a fourth note. The fourth staff has a "3" above it, indicating a triplet. The fifth staff has a "4" above it, indicating a fourth note. The sixth staff ends with a double bar line and a repeat sign.

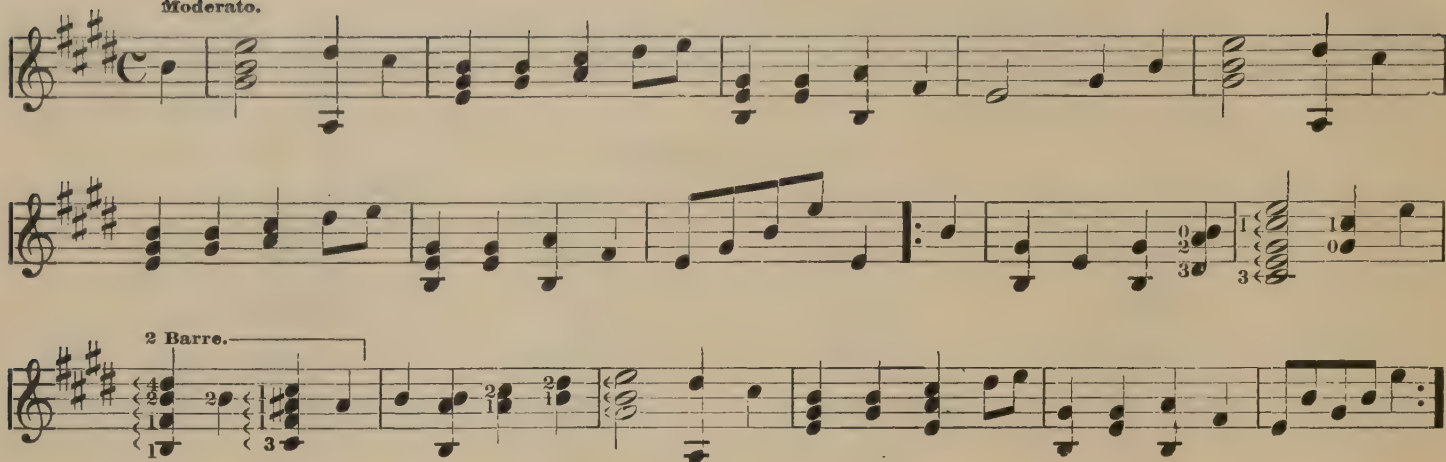
SNAP SHOT WALTZ.

FRANKLIN EATON.

Musical score for "Snap Shot Waltz" in 3/4 time, key of D major (two sharps). The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests. The second staff includes a measure with a "6 Pos." above it, indicating a sixteenth note position. The third staff has a "10 Pos." above it, indicating a tenth note position. The fourth staff has a "3" above it, indicating a triplet. The fifth staff ends with a double bar line and a repeat sign.

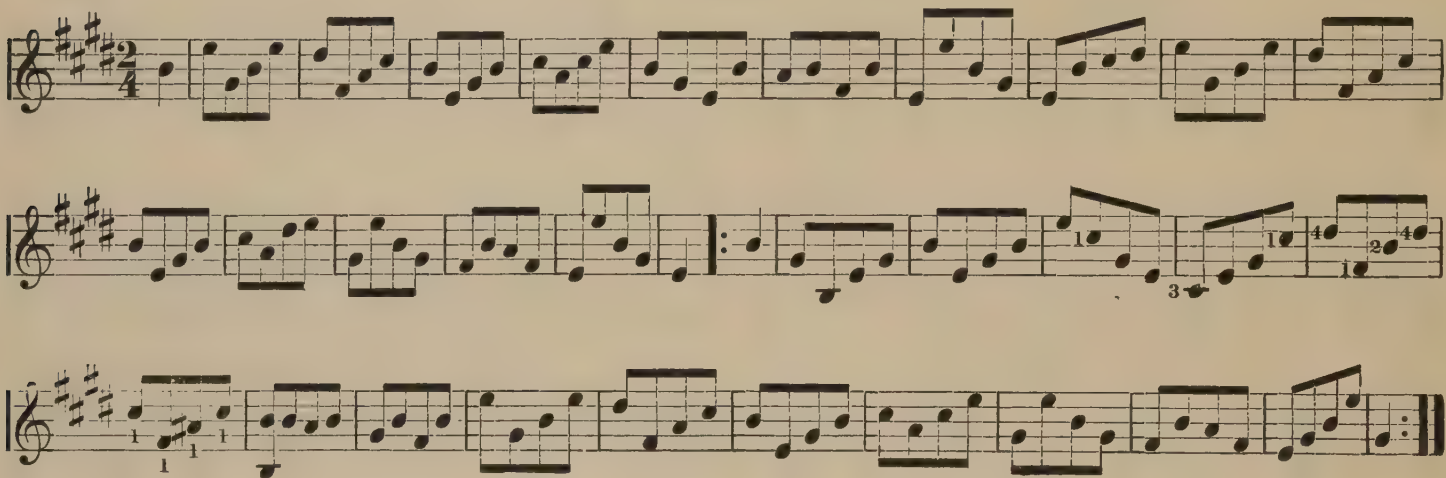
BLUE BELLS OF SCOTLAND.

Moderato.

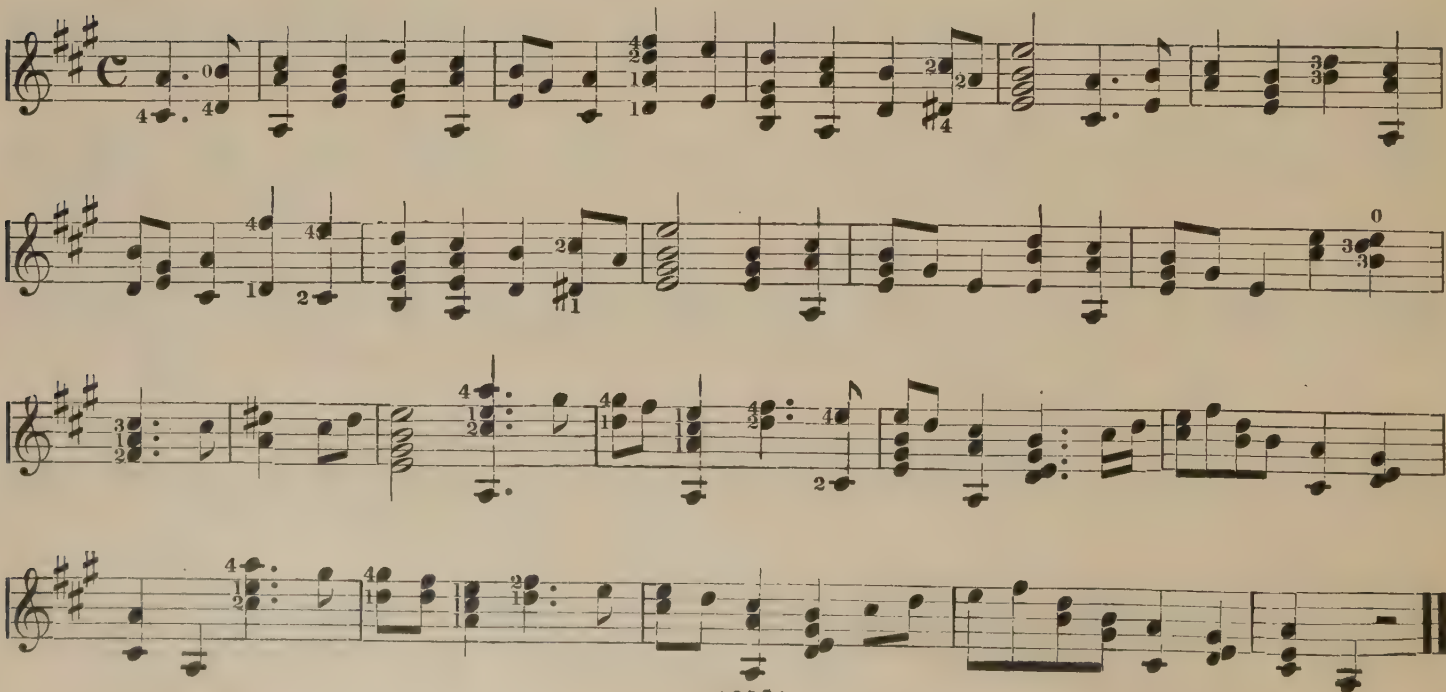


2 Barre.

Var.



AUSTRIAN NATIONAL HYMN.



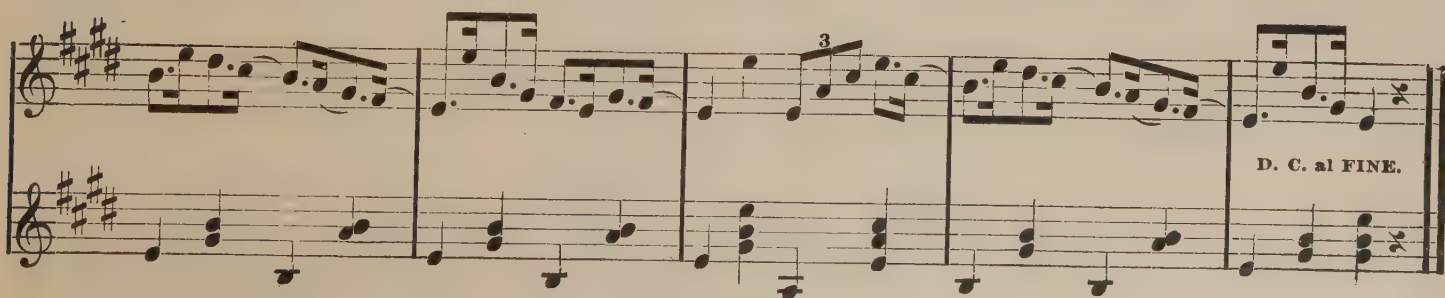
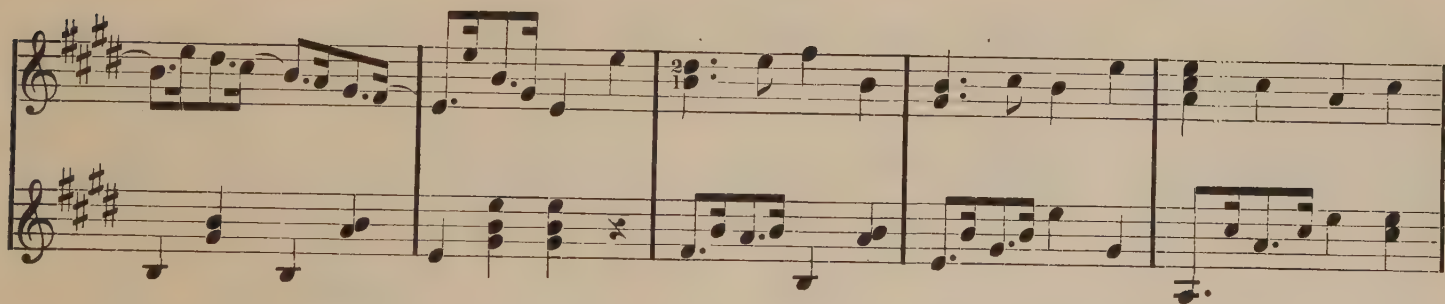
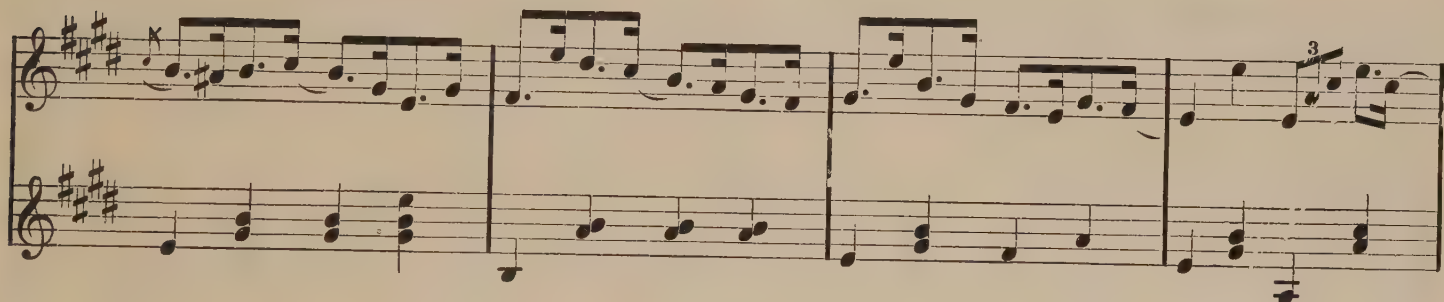
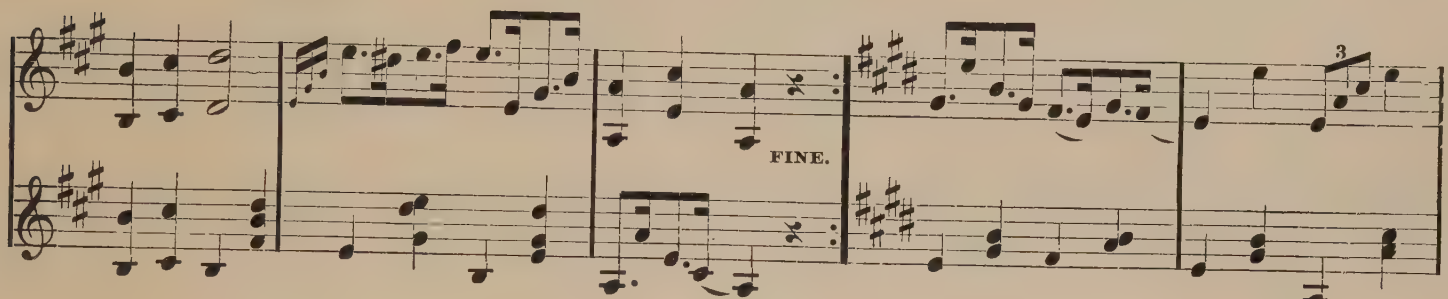
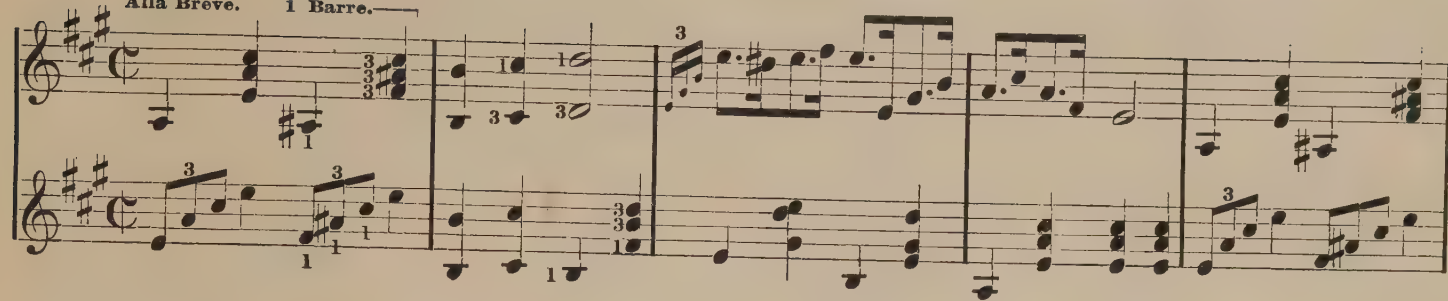
TWO LITTLE COONS' DANCE.

31

(FOR TWO BANJOS.)


Alla Breve.

1 Barre.



Scale in F-sharp Minor.

Fingers. 2 0 1 0 2 4 1 2 2 0 4 2 0 1 0 2



Frets. 6 7 7 0 3

Chords in F-sharp Minor.

Chord Study.

The image shows two staves of musical notation for the song 'The Rose Tree'. The first staff is in 2/4 time and the second staff is in 3/4 time. Both staves are in the key of D major (indicated by two sharps: F# and C#). The first staff contains two measures of music, each with a '2 B.' (Two Bars) label above it. The second staff contains five measures of music, with labels '5 B.', '2 B.', '6 Pos.', '4 B.', and '5 B.' above the respective measures. The notation includes various musical symbols such as notes, rests, and bar lines, along with fingerings and breath marks.

EASY JIG.

The image shows a musical score for the song "The Rose Tree". It consists of five staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written on the first staff, and the accompaniment is written on the second staff. The third staff continues the melody, and the fourth and fifth staves continue the accompaniment. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some markings like "3" and "1" above notes, and "2" below notes, which likely indicate fingerings or specific musical techniques. The overall style is that of a vintage sheet music publication.

ITALIAN SERENADE.

33

FOR TWO BANJOS.

FRANKLIN EATON.

Moderato.

Scale in C-sharp Minor.

Fingers. 2 4 0 2 0 1 1 2 2 0 1 0 2 0 4 2

Frets. 4 6 2 1 2 0 2 6 4

Chords in C-sharp Minor.

Chord Studies in C sharp Minor.

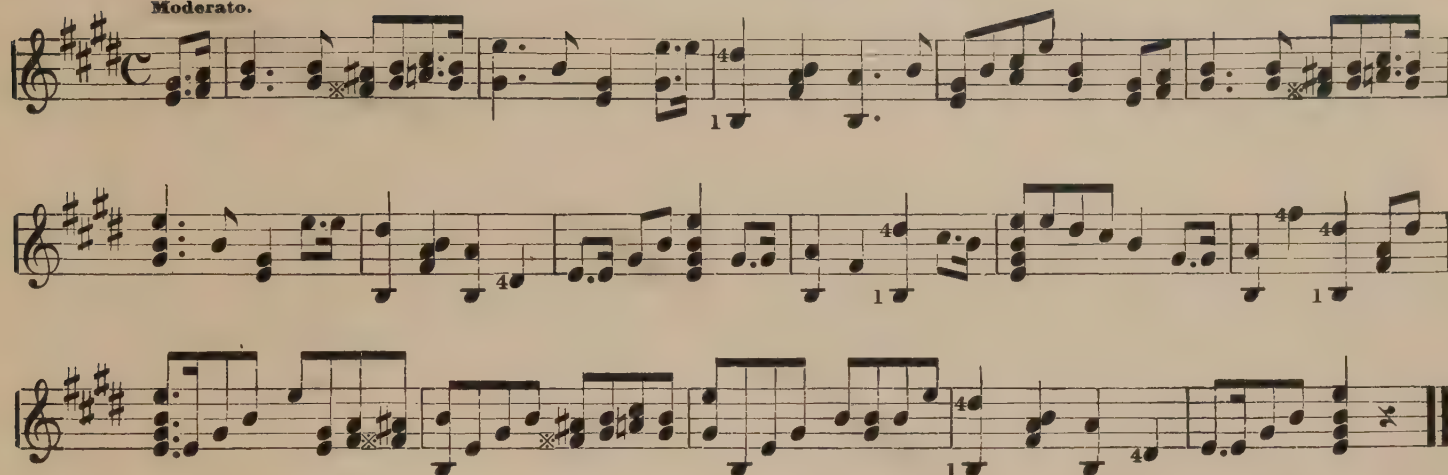
SHANDON BELLS.

FRANKLIN EATON.

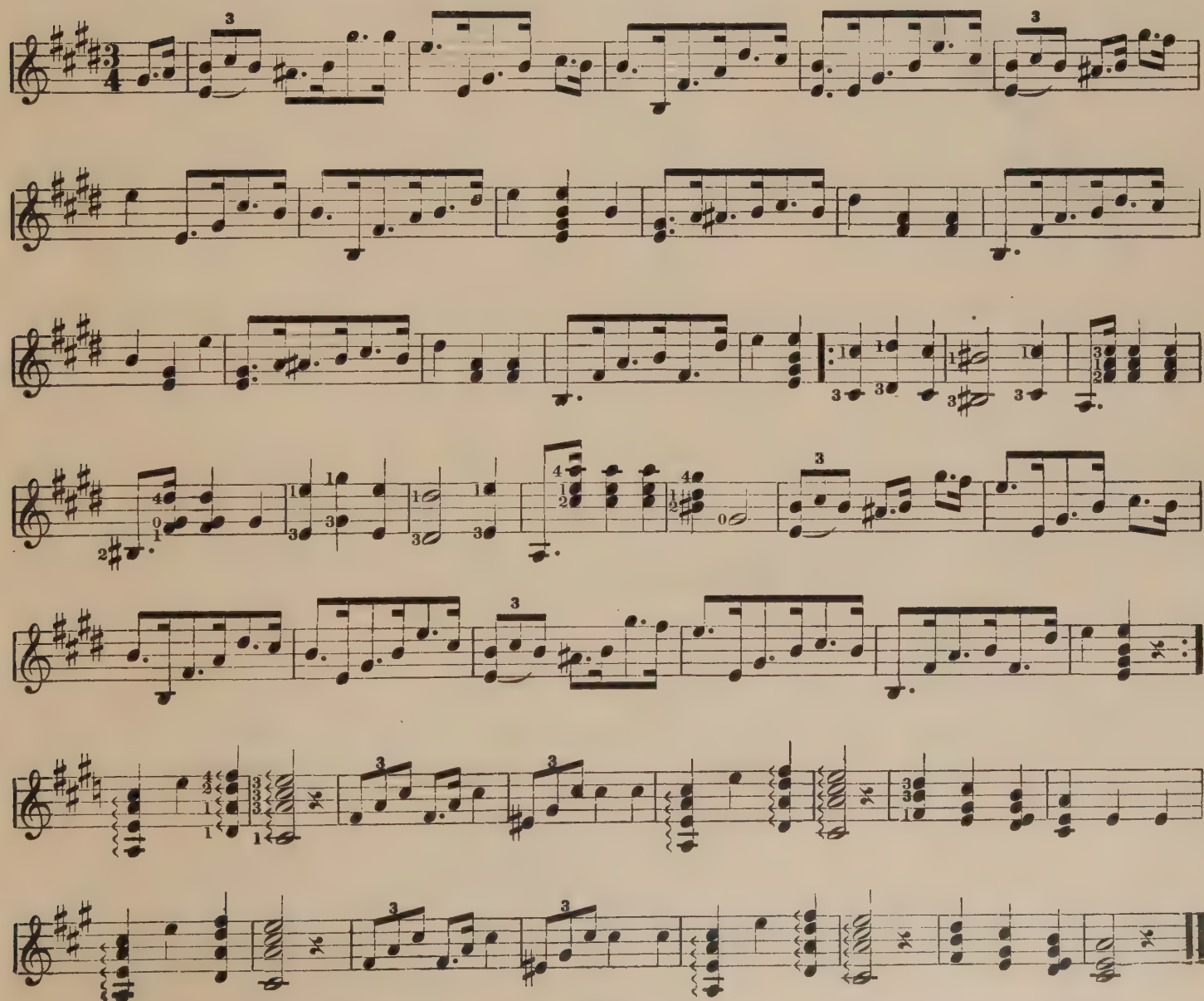
Study.

KNOCKING AT THE DOOR.

Moderato.



SPANISH MAZURKA.



Scale in B Major.

Fingers. 2 2 4 0 2 0 2 0 0 2 0 2 0 4 2 2 1 2

Frets. 2 4 6 2 2 2 6 4 3 1 2

Chords in B Major.

Chord Study.

NOTE.—The foregoing scales and chords are those most in common use. The following are the scales and chords not already given.

Scale in G-sharp Minor.

Fingers. 0 2 0 2 4 0 1 2 2 1 0 4 2 0 2 0

Frets. 2 4 8 9 9 8 4 3

Chords in G-sharp Minor.

Scale in F-sharp Major.

Fingers. 2 0 2 0 2 4 1 2 2 1 4 2 0 2 0 2

Frets. 1 1 2 4 6 7 7 6 4 2 2 3 3

Chords in F-sharp Major.

2 B. 2 B.

Scale in D-sharp Minor.

4 1 2 0 2 0 3 4 4 3 0 2 0 2 0 4

6 2 2 3 4 4 3 2 2 6

Chords in D-sharp Minor.

2 B. 3 B. 1 B. 2 B.

Scale in G Major.

3 1 0 1 4 0 1 2 2 1 0 4 1 0 1 0

3 1 1 3 7 8 8 7 3 1 1 3

Chords in G Major.

Scale in E Minor.

0 2 0 1 0 1 4 0 0 4 1 0 1 0 2 0

2 1 1 3 3 1 1 2

Chords in E Minor.

3 B. 4 B. 3 B.

1 2 5 7 4

Scale in C Major.

Fingers. 1 4 0 1 3 1 0 1 1 0 1 3 1 0 4 1

Frets. 3 5 1 3 1 1 1 1 3 1 5 3

Chords in C Major.

3 Barre. 1 Barre. 4 Barre. 3 Barre.

Scale in A Minor.

0 2 2 4 0 1 0 1 1 0 1 0 4 2 2 0

Chords in A Minor.

1 Barre. 5 Barre.

Scale in F Major.

1 3 1 2 1 4 0 4 4 0 4 1 2 1 3 1

1 3 1 2 1 3 6 6 3 1 2 1 3 1

Chords in F Major.

1 Barre. 4 Barre.

Scale in D Minor.

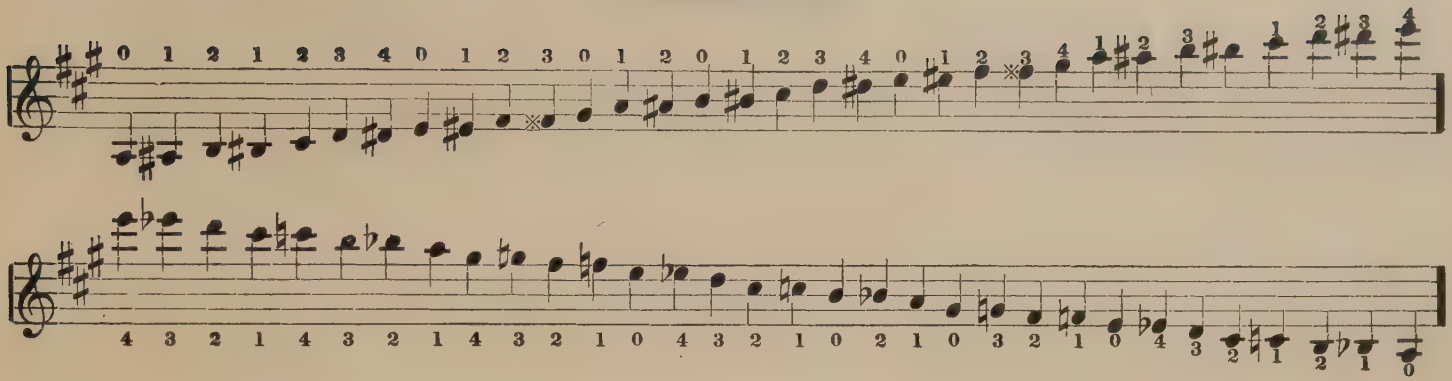
4 0 1 3 1 2 2 4 4 2 2 1 3 1 0 4

5 1 3 1 2 2 3 3 2 2 1 3 1 5

Chords in D Minor.

2 Barre.

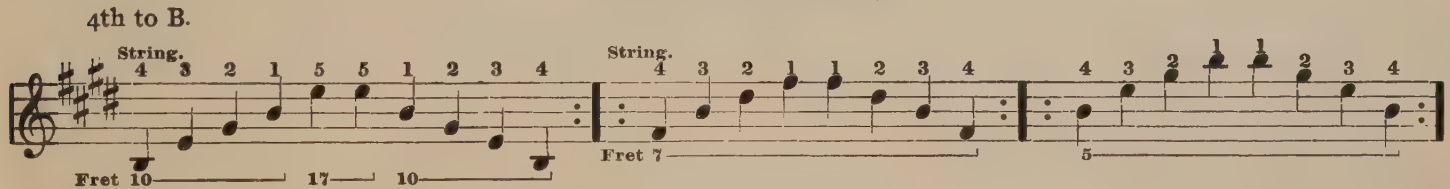
Chromatic Scale.



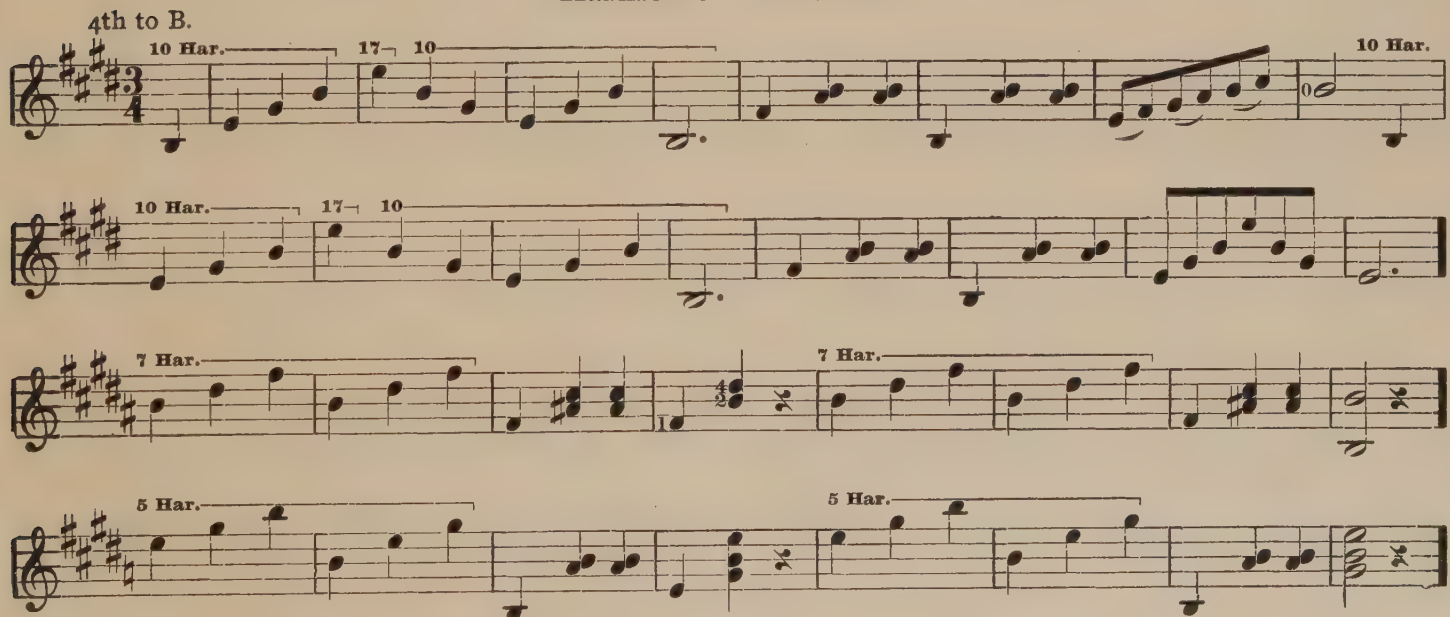
Harmonic Exercises.

Harmonics are tones made by touching a string with a finger of the left hand very lightly *but without pressing the string*, and then raising the finger as soon as the string is struck. The strings should be struck with the fingers of the right hand near the bridge and with force. Harmonics are best made at the 10th, 7th, 5th and 17th frets on the 5th string. Harmonics mentioned, sound one octave higher than written.

Harmonic Exercise.

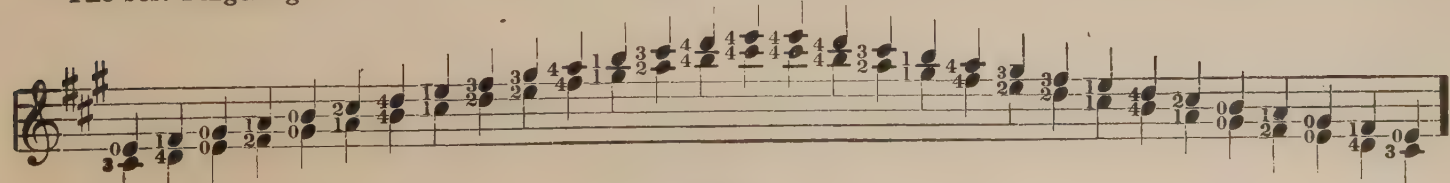


Harmonic Amusement.



Thirds.

The best Fingering.



The Tremolo.

The Tremolo is executed with the first finger of the right hand which oscillates rapidly across the string or strings. All sustained notes should be played tremolo while the thumb plays the accompaniment. The second and third fingers should both rest upright on the head of the Banjo. The second finger is used to make the tremolo when the melody is written in chords, the thumb resting lightly against the fifth string. In the following studies play all lower notes with the thumb.

Tremolo Studies.

Tremolo.

Tremolo.

Thumb. 0 2 2 1 1 2 3 Str. 2 1 1 2 2 0

Study in Repeated Notes.

4th to B. Play all notes with the thumb except those on the first string.

MEDLEY SCHOTTISCHE.

41

This musical score is for a medley of Scottish dances, titled 'MEDLEY SCHOTTISCHE.' It is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The piece consists of ten staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. There are several first and second endings marked with '1' and '2' above the staff. A 'FINE.' marking is present on the eighth staff, followed by a repeat sign and a third ending marked with '3'. The piece concludes with a double bar line and a 'D. S.' (Da Capo) instruction with a repeat sign. The number '18574' is printed at the bottom center of the page.

18574

D. S.

LITTLE DAISY WALTZ.

The musical score for "Little Daisy Waltz" is written in 3/4 time and the key of D major (indicated by two sharps: F# and C#). The piece consists of ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and notes (quarter, eighth, and sixteenth notes). There are also rests, accidentals (sharps and naturals), and dynamic markings like 'f' (forte) and 'p' (piano). The score features several measures with repeat signs and first/second endings. Fingerings are indicated by numbers 1, 2, and 3 above notes. A triplet of eighth notes is marked with a '3' and a bracket. The piece concludes with a final double bar line.

5 Barre.

9 Pos.

5 Barre.

IRISH MELODY.

A handwritten musical score on three staves, all in G major (three sharps: F#, C#, G#) and 6/8 time. The notation is in treble clef. The first staff begins with a treble clef, key signature, and time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a double bar line. The handwriting is in dark ink on aged, slightly yellowed paper.

AIR FROM TROVATORE.

The image shows a musical score for the song "The Rose Tree." It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo marking "Moderato." is written above the first staff. The music is written in a simple, folk-like style with eighth and sixteenth notes. The second staff continues the melody. The third staff features a more complex rhythmic pattern with some notes beamed together and a final measure with a fermata. The paper is aged and yellowed, with some visible wear and tear.

AUNT DINAH'S AGITATION.

FRANKLIN EATON.

McCARTHY'S WEDDING.

FOR TWO BANJOS.

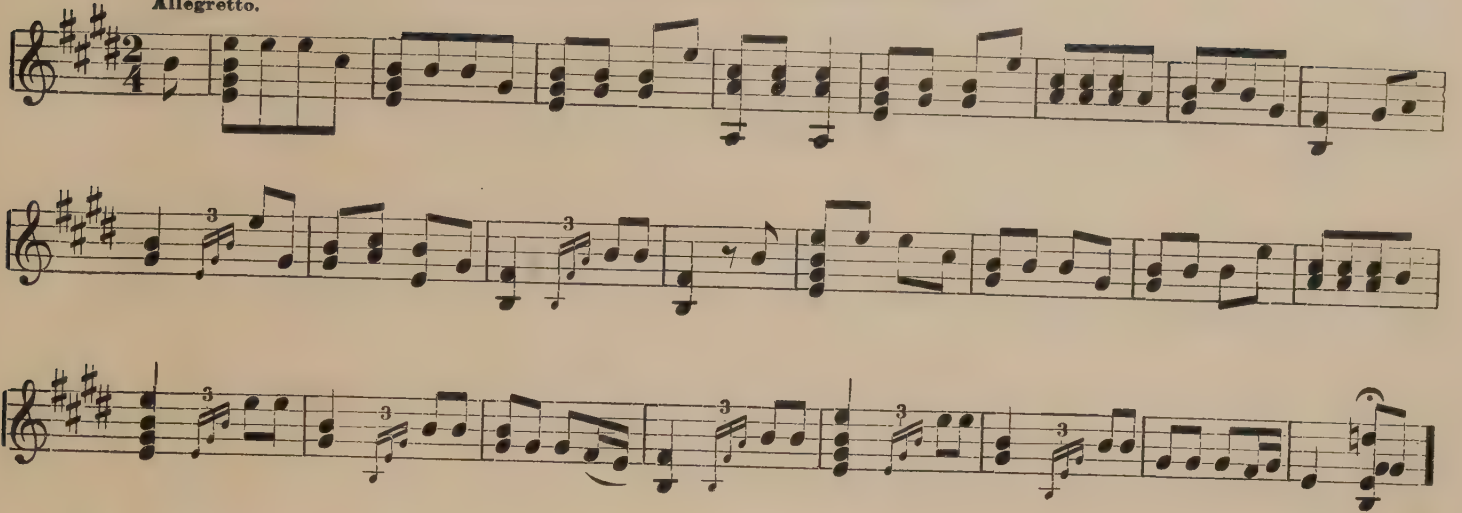
FRANKLIN EATON.

Allegro Moderato.

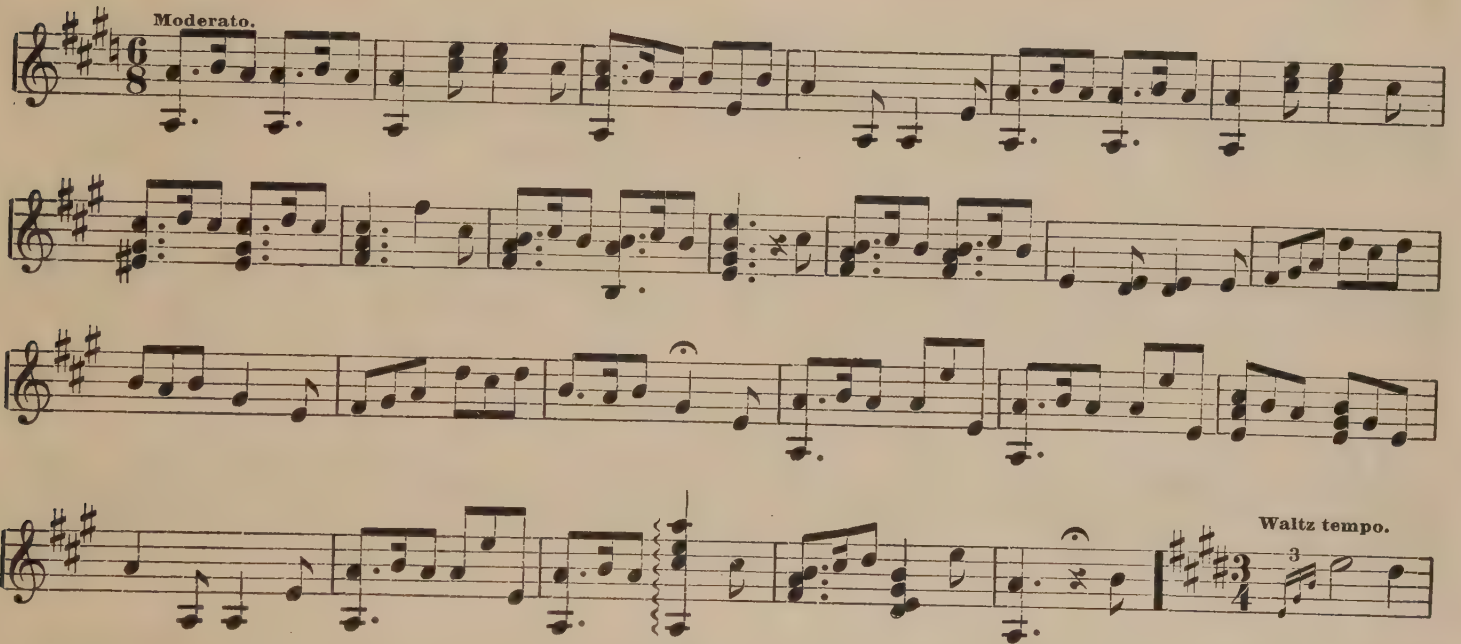
MEDLEY FROM THE MIKADO.

45

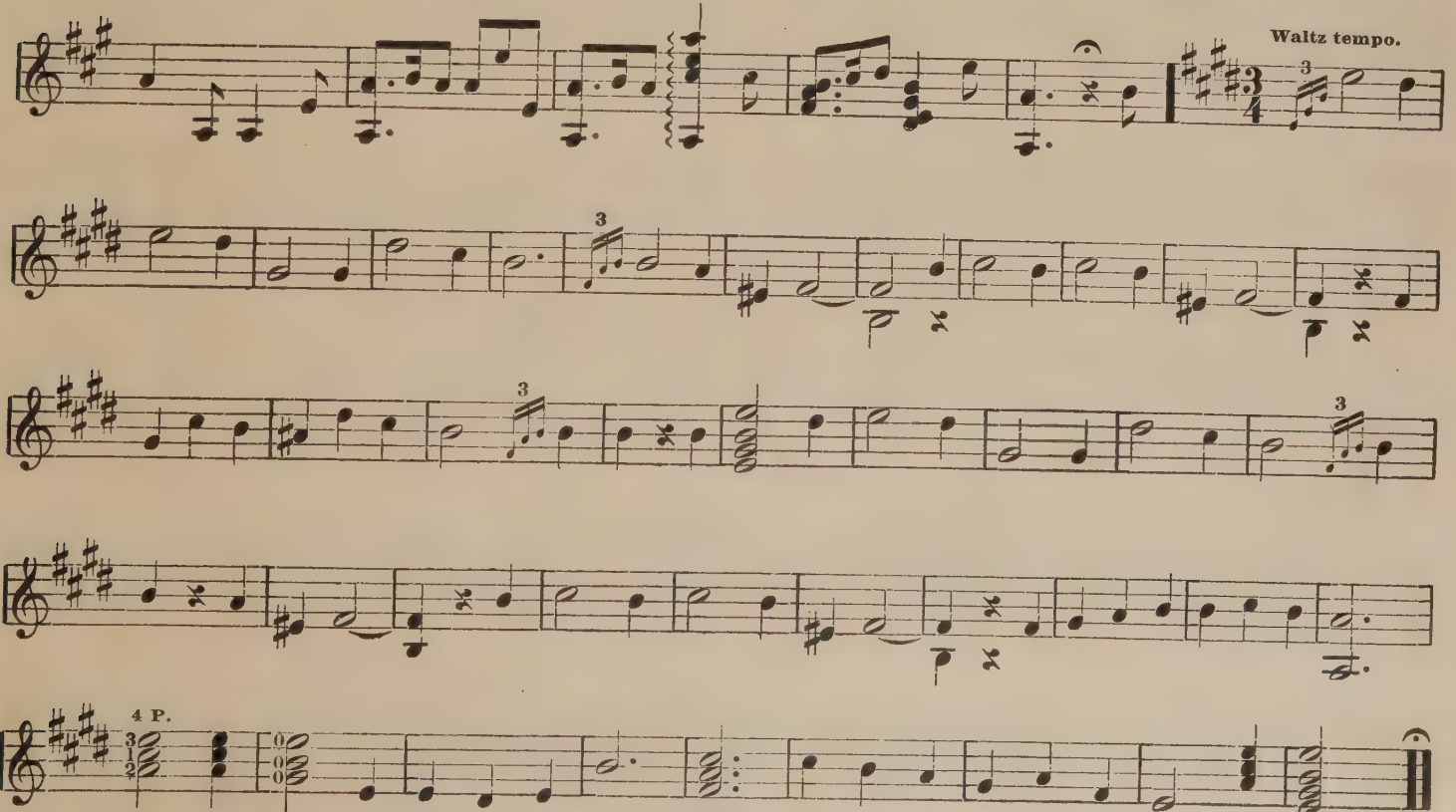
Allegretto.



Moderato.



Waltz tempo.



GEN. BOULANGER'S MARCH.

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and bar lines. There are several first and second endings marked with '1' and '2'. A '7 Barre.' instruction appears above the fifth staff. The score concludes with a double bar line on the tenth staff.

SAN JACINTO CLOG.

47

The musical score for "San Jacinto Clog" consists of five staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is written in a single melodic line. The first staff contains 8 measures. The second staff contains 8 measures, including a repeat sign. The third staff contains 8 measures. The fourth staff contains 8 measures, including a repeat sign. The fifth staff contains 8 measures, ending with a double bar line and a repeat sign.

HARMONIC WALTZ.

The musical score for "Harmonic Waltz" consists of five staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written in a single melodic line. The first staff contains 12 measures, with "12 Har." written above the first measure. The second staff contains 12 measures, with "Har." written above the first measure. The third staff contains 12 measures, with "FINE." written above the first measure. The fourth staff contains 12 measures, with "7 Har." written above the first measure. The fifth staff contains 12 measures, with "12 Har." written above the first measure. The score ends with a double bar line and a repeat sign.

WILL O'THE WISP CAPRICE.

FOR TWO BANJOS.

FRANKLIN EATON.

Mazurka Tempo.

This musical score is for a piece titled "Will O' the Wisp Caprice" by Franklin Eaton, intended for two banjos. It is marked "Mazurka Tempo." The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece consists of several measures of music, including a section marked "FINE." and a section marked "D.C. al Fine." The score includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5 B., 5 P.).

5 B.

5 B.

5 P.

5 B.

1 B.

D.C. al Fine.

LULLABY.

J. K. EMMET.

Moderato.

4

p

WALTZ FROM "GASPARONE."

3/4

PIZZICATI.

51

From Opera of "Sylvia."

This musical score is for a piece titled "PIZZICATI." from the opera "Sylvia." It is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of beamed sixteenth notes, suggesting a lively tempo. The piece concludes with a double bar line on the final staff.

THEME WITH VARIATIONS.

Allegretto.

The musical score is written for a single melodic line in treble clef, D major (two sharps), and 2/4 time. The tempo is marked *Allegretto*.

Theme: The first section consists of three measures. It begins with a quarter rest, followed by a half note D4, and then a half note E4. The second measure contains a half note F#4, and the third measure contains a half note G4.

1st Variation: This section consists of six measures. It begins with a quarter note D4, followed by a quarter note E4, and then a quarter note F#4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The fourth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fifth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The sixth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3.

2d Variation: This section consists of six measures. It begins with a quarter note D4, followed by a quarter note E4, and then a quarter note F#4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The fourth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fifth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The sixth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3.

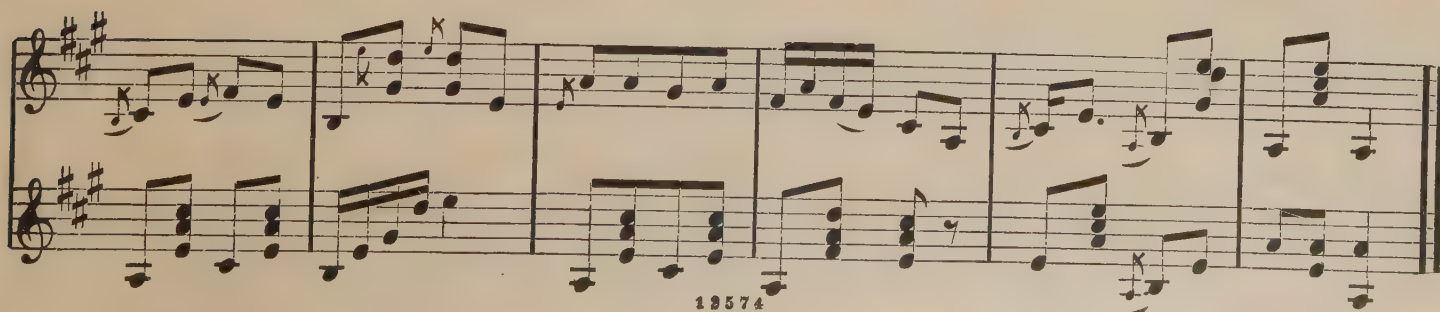
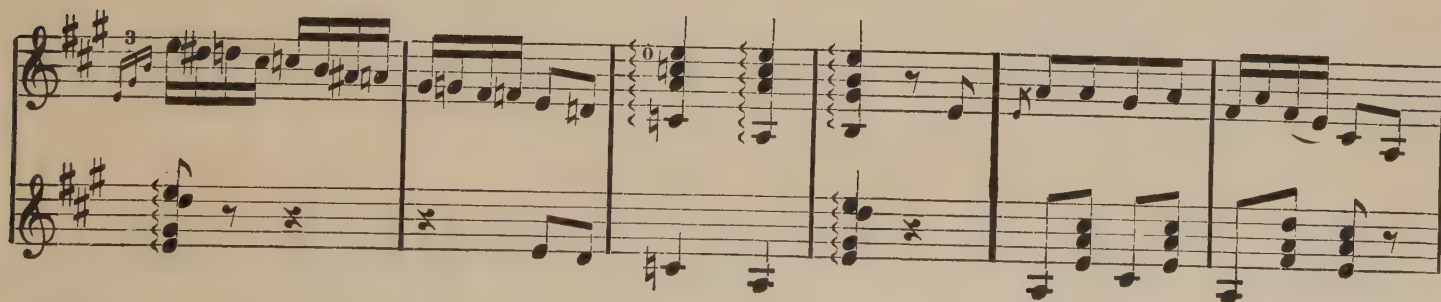
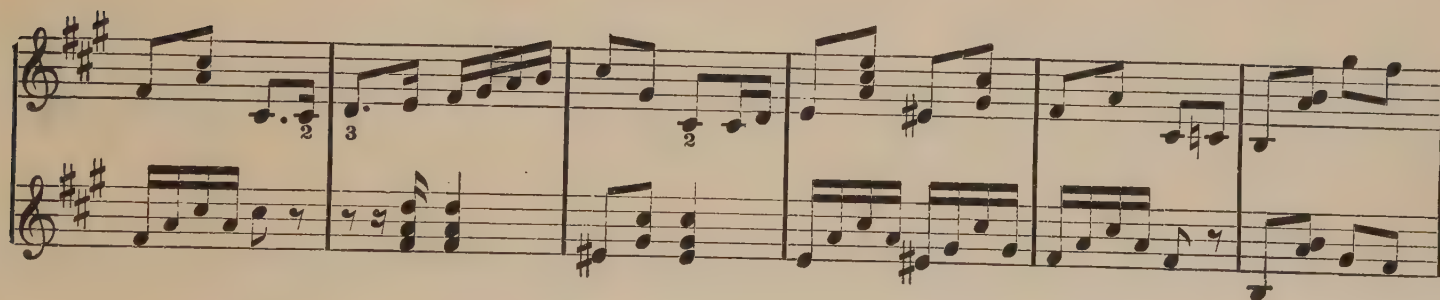
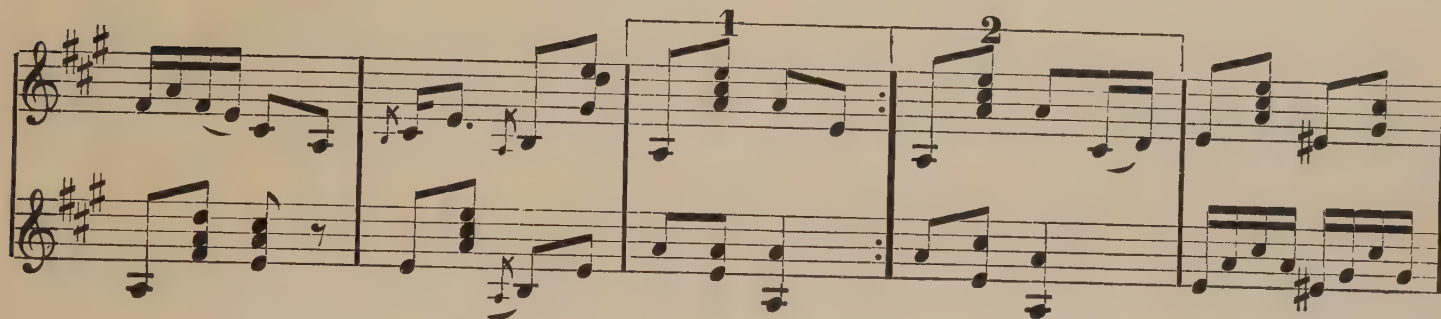
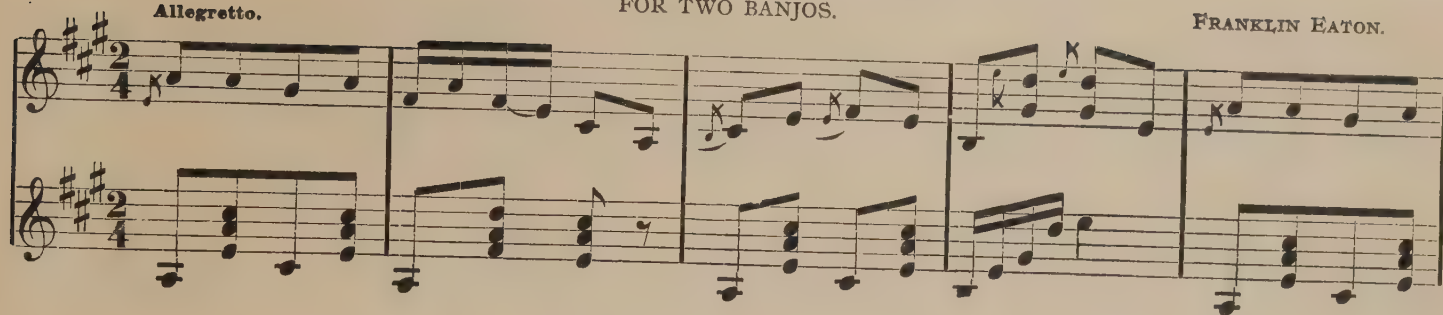
DANCE OF THE TRAMPS.

53

Allegretto.

FOR TWO BANJOS.

FRANKLIN EATON.



EVERYBODY'S DARLING SCHOTTISCHE.

(FOR TWO BANJOS.)

EILENBERG.

10th.

2 Barre.

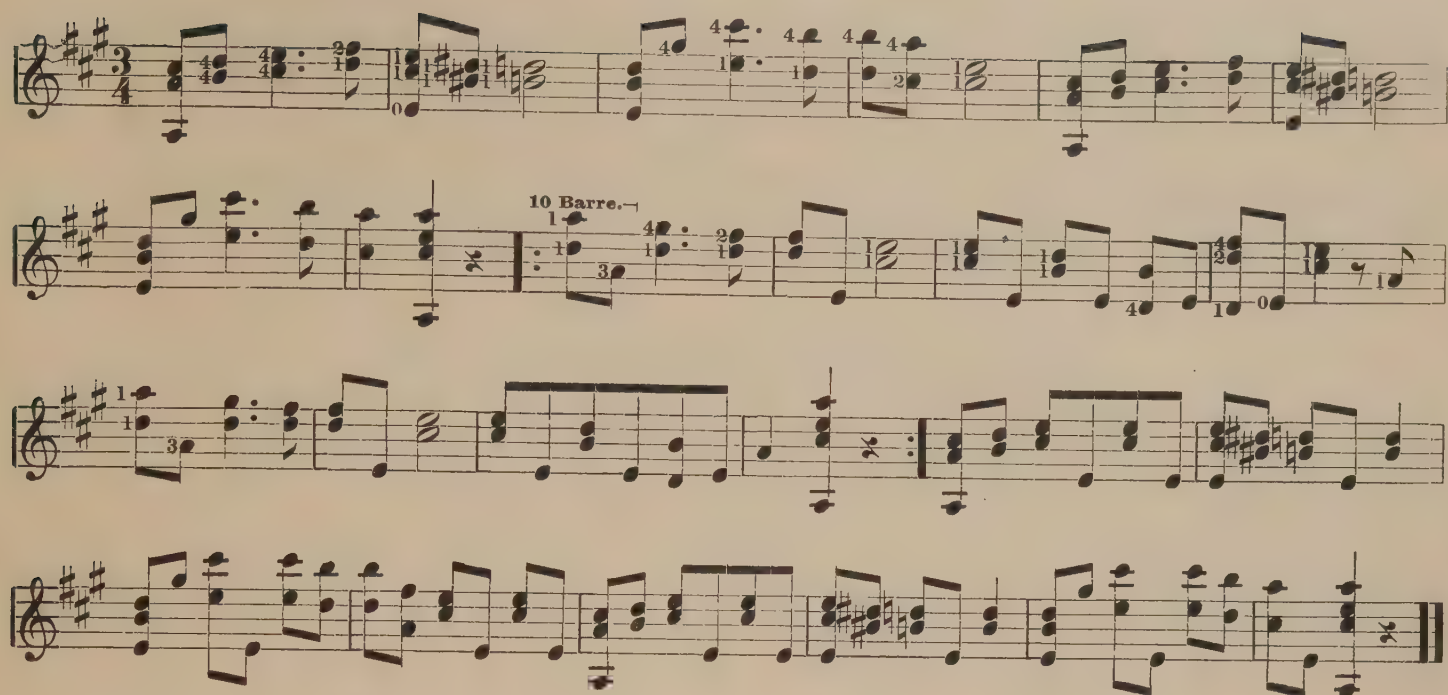
3 Barre.

2 Pos.

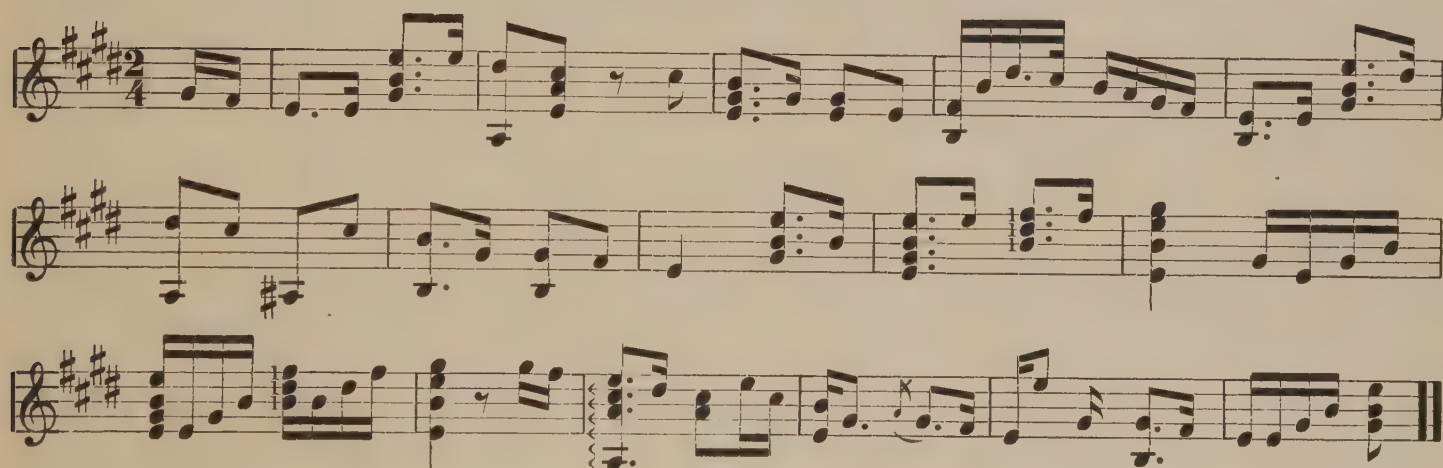
4 Pos.

D. C.

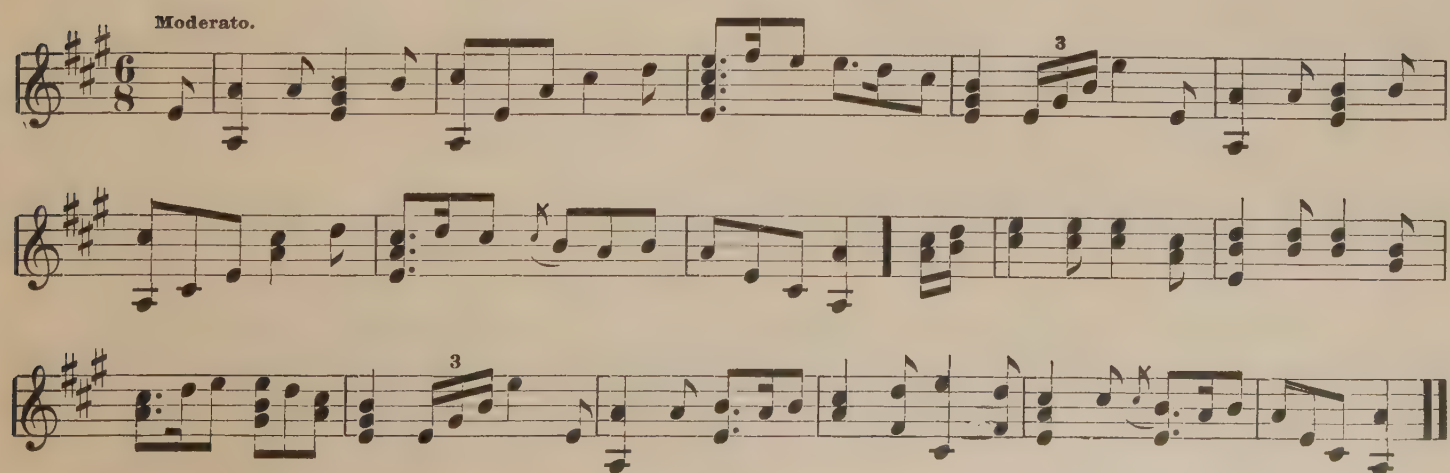
FIRST LOVE.



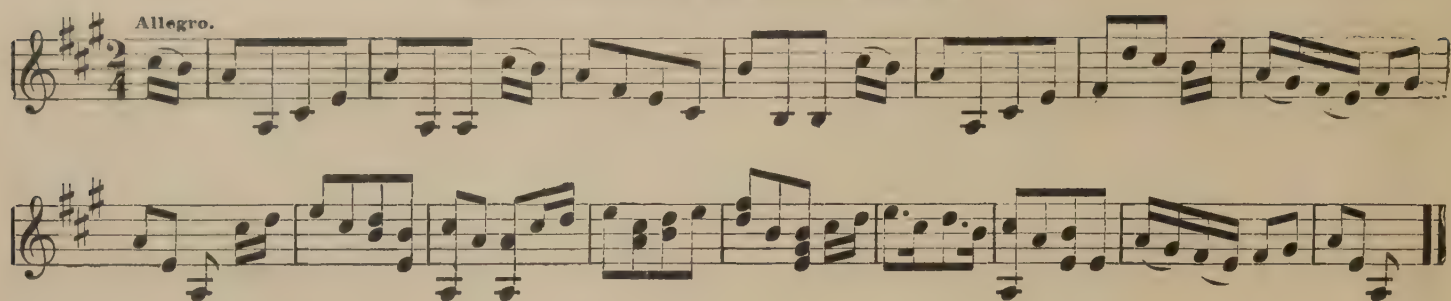
ANNIE LAURIE.



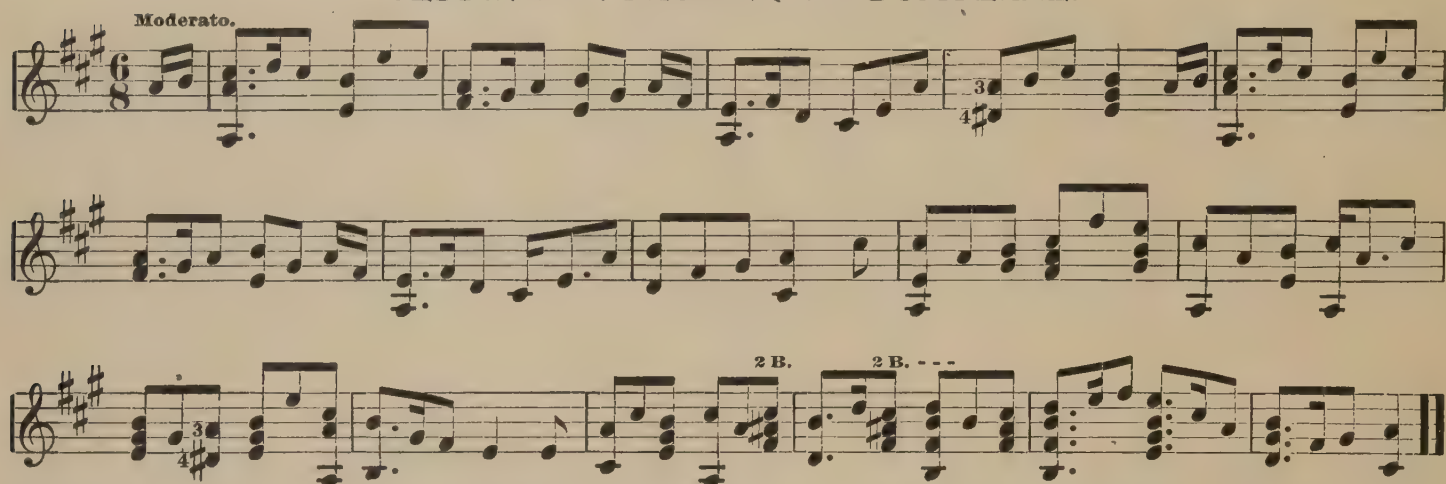
BEGONE DULL CARE.



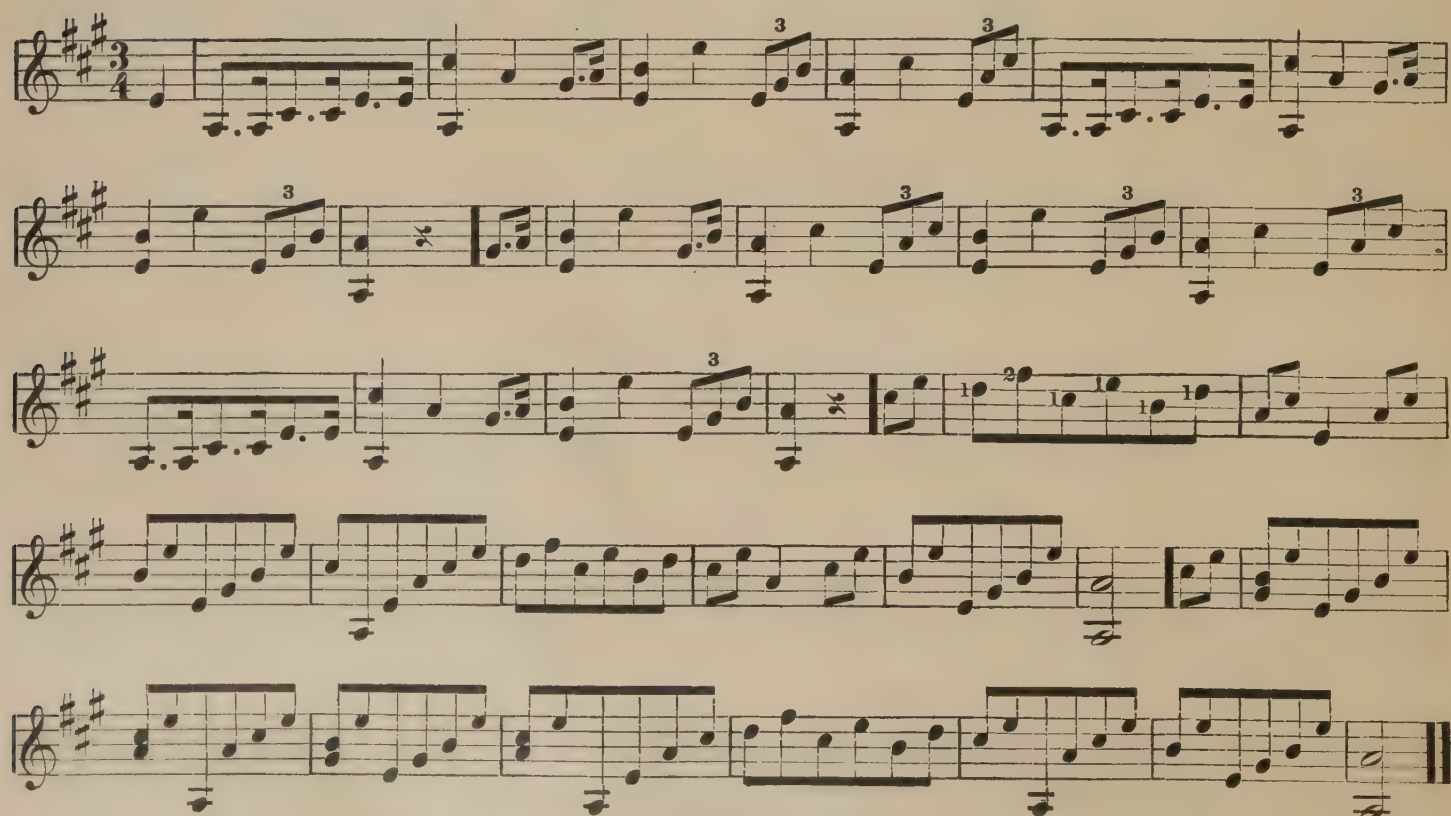
MY LOVE IS BUT A LASSIE.



JESSIE THE FLOWER OF DUMBLANE.



POLLY HOPKINS MAZURKA.



YODLE SONG.

57

(MEDLEY.)

EMMET.

5 B.

4 Str.

5 B.

10 B.

BARCAROLLE.

Moderato.

A musical score for a Barcarolle, consisting of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Moderato.' The music is written in a single melodic line on a treble clef. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with a double bar line.

GASPARONE WALTZ.

A musical score for a Gasparone Waltz, consisting of two staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written in a single melodic line on a treble clef. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with a double bar line.

GASPARONE WALTZ. Concluded.

59

The musical score is written for a single melodic line on a treble clef. The key signature is G major, indicated by one sharp (F#). The time signature is not explicitly shown but is implied to be 3/4 time based on the waltz title and the grouping of notes. The score consists of 11 staves. The first staff begins with a treble clef and a key signature of one sharp. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including a 'p' (piano) marking on the second staff. The piece concludes with a double bar line on the final staff.

FORGET ME NOT GAVOTTE.

Grazioso.

The musical score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The tempo/mood is indicated as 'Grazioso.' at the beginning. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of three sharps. The music is written in a single melodic line. The second staff has a treble clef and a key signature of three sharps. The third staff has a treble clef and a key signature of three sharps. The fourth staff has a treble clef and a key signature of three sharps. The fifth staff has a treble clef and a key signature of three sharps. The sixth staff has a treble clef and a key signature of three sharps. The seventh staff has a treble clef and a key signature of three sharps, with a 'Cresc.' marking below the staff. The eighth staff has a treble clef and a key signature of three sharps, with a 'f' marking below the staff. The ninth staff has a treble clef and a key signature of three sharps, with a 'f' marking below the staff. The tenth staff has a treble clef and a key signature of three sharps. The score ends with a double bar line.

FORGET ME NOT GAVOTTE. Concluded.

61

This musical score is for a piece titled "FORGET ME NOT GAVOTTE. Concluded." It is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 2/4. The score is composed of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings: "Cresc." (Crescendo) on the fourth staff, "f" (forte) on the fifth staff, and "p" (piano) on the sixth staff. The piece concludes with a final cadence on the tenth staff, marked with a double bar line and repeat signs.

MIDGET MARCH.

1st Banjo 4th string to B.

FOR TWO BANJOS.

FRANKLIN EATON.

[illegible]

OLD TIME JIG.

63

Musical score for 'OLD TIME JIG.' in G major (one sharp) and 3/4 time. The score consists of five staves. The first four staves are marked '5 B.' and contain eighth-note patterns with triplets. The fifth staff contains a repeat sign and a final ending marked with a double bar line and a repeat sign.

TRICK DANCE.

Musical score for 'TRICK DANCE.' in G major (one sharp) and 6/8 time. The score consists of five staves. The first three staves contain eighth-note patterns with triplets. The fourth staff is marked '2 B.' and contains a repeat sign. The fifth staff contains a repeat sign and a final ending marked with a double bar line and a repeat sign.

SELECTION FROM "ERMINIE."

Allegretto.

Rit. A tempo.

f

Rit.

A tempo.

Allegro.

18574

SELECTION FROM "ERMINIE." Concluded.

65

This musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The piece concludes with a double bar line. The score is divided into several measures, with some measures containing multiple notes or rests. A tempo change to 'Moderato.' is indicated above the staff, followed by a dynamic marking of 'p' (piano). Another tempo change to 'MARCH TEMPO.' is indicated above the staff, followed by a dynamic marking of 'ff' (fortissimo). The score ends with a final cadence marked with a double bar line and repeat signs.

Musical score for "SELECTION FROM 'ERMINIE.' Concluded." The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The piece concludes with a double bar line. The score is divided into several measures, with some measures containing multiple notes or rests. A tempo change to "Moderato." is indicated above the staff, followed by a dynamic marking of "p" (piano). Another tempo change to "MARCH TEMPO." is indicated above the staff, followed by a dynamic marking of "ff" (fortissimo). The score ends with a final cadence marked with a double bar line and repeat signs.

EMPRESS MAZURKA.

1 2 3

DIE WACHT AM RHEIN.

1 2 3

HORNSPIPE POLKA.

67

The musical score for "Hornpipe Polka" is written on ten staves. The key signature is D major (two sharps) and the time signature is 2/4. The notation includes various musical symbols such as treble clefs, notes, rests, and fingerings. A "2 Str." marking is present on the fourth staff. The score concludes with a double bar line and repeat signs on the final staff.

MATILDA SCHOTTISCHE.

FRANKLIN EATON.

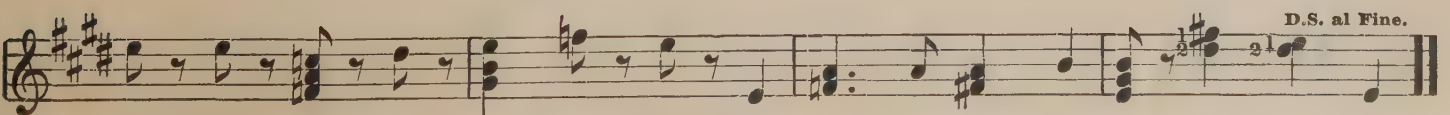
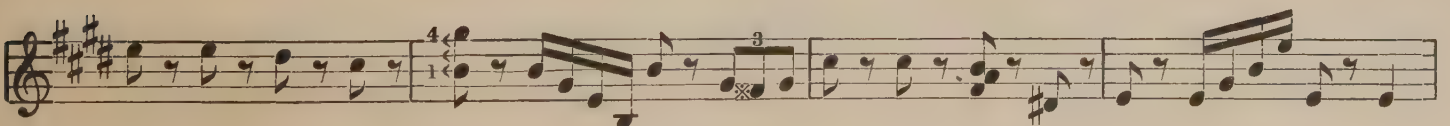
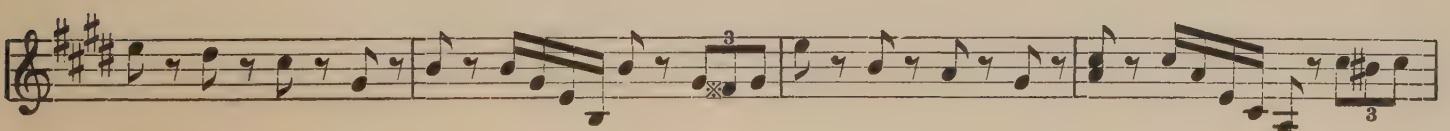
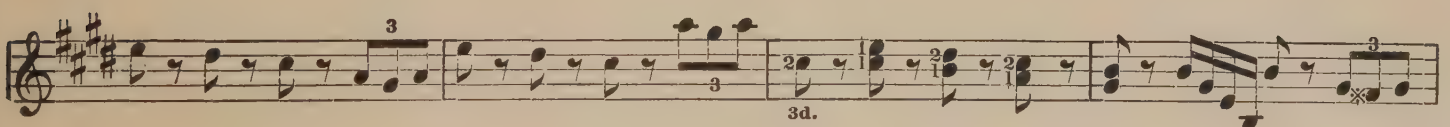
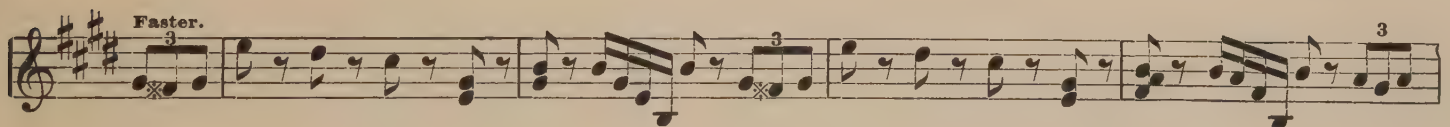
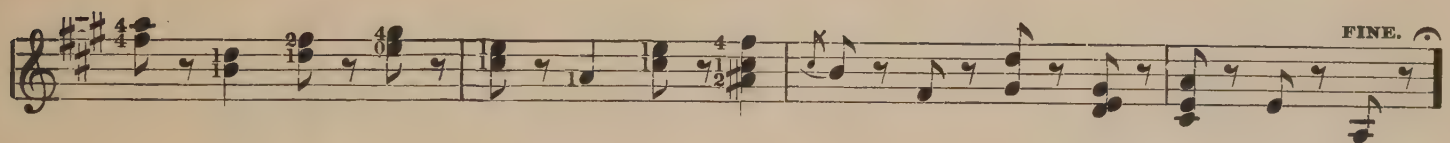
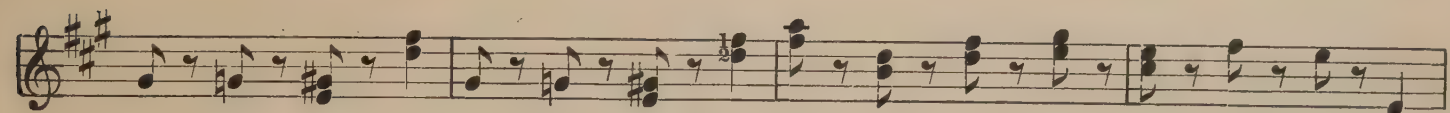
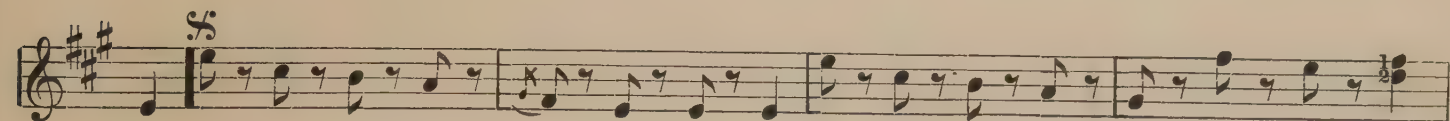
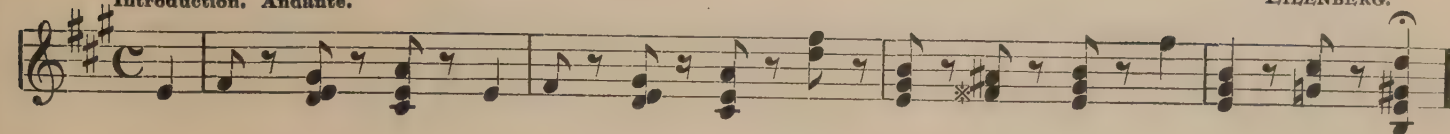
5 B. 2 B.

FIRST HEART THROBS GAVOTTE.

69

Introduction. Andante.

EILENBERG.



SELECTION FROM THE GYPSY BARON.

MARCH TEMPO.

A musical score for a selection from 'The Gypsy Baron'. The score is written for a single melodic line on a treble clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'MARCH TEMPO.' and the dynamics include a forte 'f' marking at the beginning. The score consists of ten staves of music. The first staff begins with a forte 'f' dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs and first/second endings indicated by '1' and '2' over the notes. The piece concludes with a 'FINE.' marking at the end of the tenth staff. Below the final staff, the number '12574' is printed.

12574

SELECTION FROM THE GYPSY BARON. Concluded.

71

A musical score for a selection from 'The Gypsy Baron', concluding on page 71. The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music consists of ten staves of notation. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several measures with repeat signs (double dots). The score concludes with a double bar line and a final chord. The text 'D. C. al FINE.' is written above the final staff.

D. C. al FINE.

MEXICAN SERENADE.

5 Barre.

5 Barre.

FINE.

D. C. al FINE.

SKIRT DANCE.

73

The musical score for "SKIRT DANCE." consists of ten staves of music. The key signature is G major (one sharp, F#) and the time signature is 3/4. The music is written in a single melodic line on a treble clef. The score is characterized by frequent use of triplets, indicated by a '3' over a group of notes. The first staff is marked "5 Pos." and the second staff is also marked "5 Pos." The music concludes with a double bar line and repeat dots at the end of the tenth staff.

SELECTION FROM THE "BLACK HUSSAR."

A musical score for a selection from "The Black Hussar." The score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music consists of ten staves of notation. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff features a triplet of eighth notes marked with a '3' below the staff. The fourth staff includes a dynamic marking of 'f' (forte) and a triplet of eighth notes marked with a '3' below the staff. The fifth staff continues the melody. The sixth staff features a triplet of eighth notes marked with a '3' below the staff. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody. The score is printed on a single page with a light beige background.

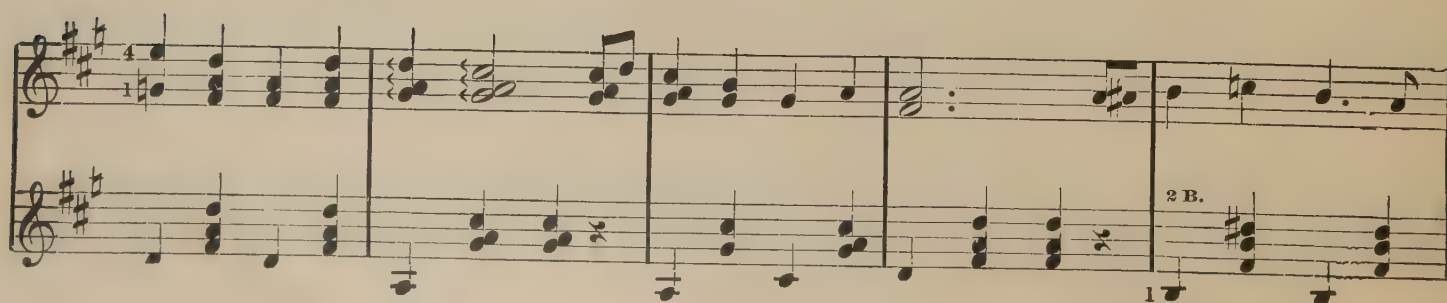
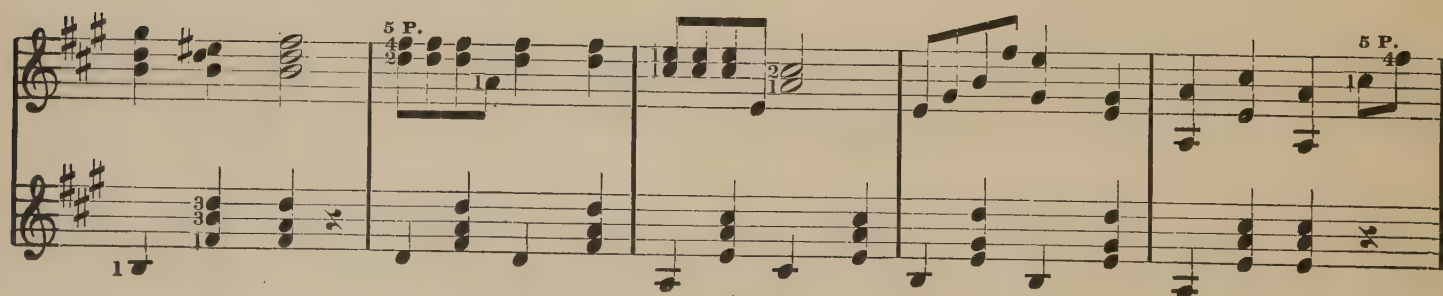
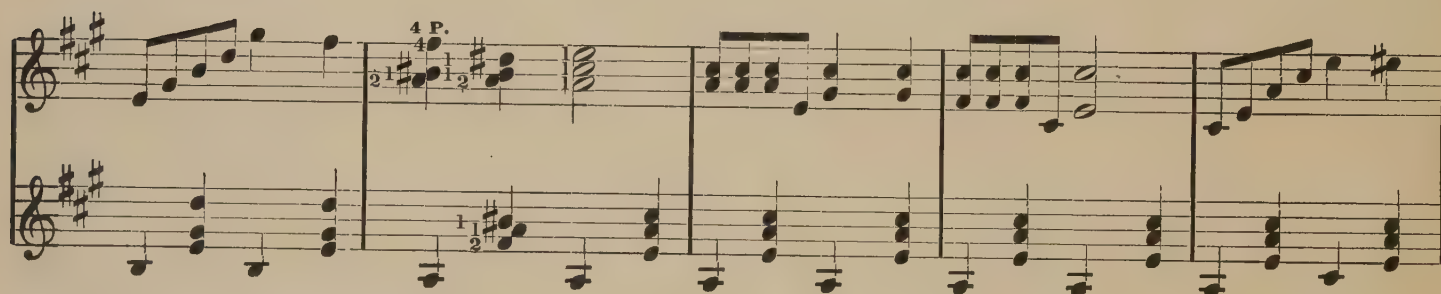
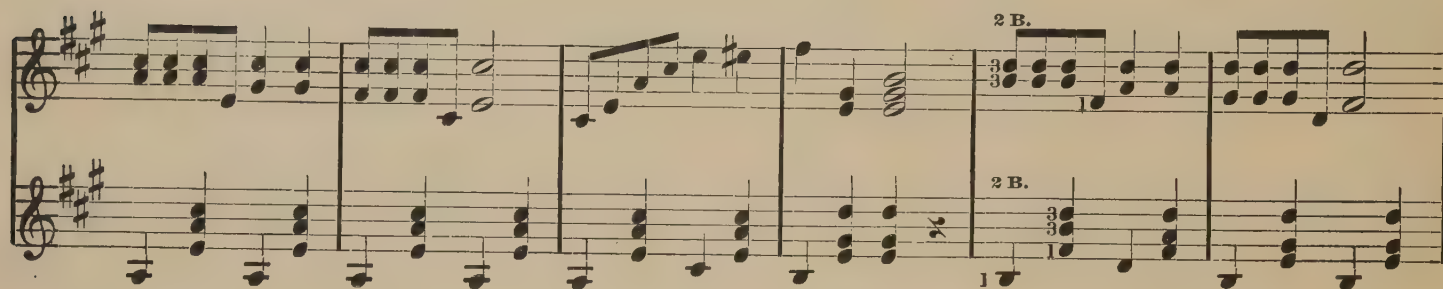
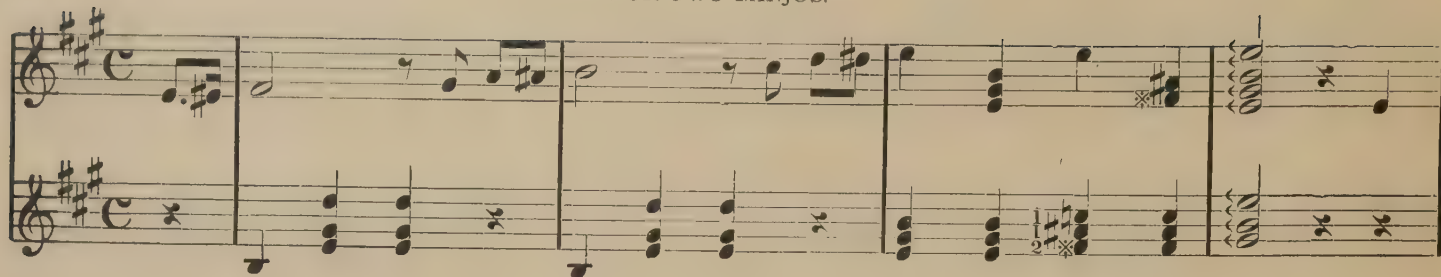
SELECTION FROM THE "BLACK HUSSAR." Concluded.

75

A musical score for a selection from 'The Black Hussar', concluding on page 75. The score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#). The tempo and meter are not explicitly stated. The score consists of 11 staves of music. The first staff ends with a 'FINE' marking. The second staff begins with a forte 'f' dynamic and includes a fingering '2' and a breath mark 'x'. The music features a variety of note values, including eighth and sixteenth notes, and rests. The final staff concludes with a 'D.C. al Fine.' instruction.

DREAM GAVOTTE.

FOR TWO BANJOS.



DREAM GAVOTTE. Concluded.

77

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including a repeat sign. The bottom staff is in bass clef with a key signature of two sharps, featuring a bass line with eighth notes and chords. Above the first measure of the top staff is the instruction "3 Barre." and above the fifth measure is "5 Barre.".

The second system of musical notation continues the piece with two staves. The top staff features a melodic line with eighth notes and a repeat sign. The bottom staff provides a bass line with eighth notes and chords. Above the fifth measure of the top staff is the instruction "5 Pos.".

The third system of musical notation consists of two staves. The top staff has a melodic line with eighth notes and a repeat sign. The bottom staff has a bass line with eighth notes and chords.

The fourth system of musical notation consists of two staves. The top staff has a melodic line with eighth notes and a repeat sign. The bottom staff has a bass line with eighth notes and chords.

The fifth system of musical notation consists of two staves. The top staff has a melodic line with eighth notes and a repeat sign. The bottom staff has a bass line with eighth notes and chords.

THE KLONDYKE GALOP.
(BANJO SOLO OR DUET WITH GUITAR.)
(Tune Banjo to Guitar C.)

FRANKLIN EATON.

The musical score is arranged in five systems, each with a Banjo staff (top) and a Guitar staff (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The Banjo part includes various techniques such as triplets, barres, and slurs. The Guitar part provides a harmonic accompaniment. The score concludes with a 'FINE.' marking in the fifth system.

3 Barre. 3
2 Barre. 3
3 Barre. 3
5 Barre. 3

Banjo.
Guitar.

FINE.

THE KLONDYKE GALOP. Concluded.

79

The first system of musical notation consists of two staves. The key signature is three sharps (F#, C#, G#). The first staff contains a melody with various note values and rests. The second staff provides a harmonic accompaniment with chords and single notes. Above the first staff, there are markings '1' and '2' above specific measures, and a '3' above a triplet in the fifth measure.

The second system continues the melody and accompaniment. It features a variety of rhythmic patterns, including eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' above it in the final measure of the system.

The third system continues the piece, maintaining the energetic tempo. The melody in the first staff is more active, with many eighth notes. The accompaniment in the second staff uses block chords and moving lines to support the melody.

The fourth system introduces a 'Tremolo.' instruction above the first staff. It also includes fingering or position markings: '6 Pos.' and '5 Pos.' above the first staff, and '4', '1', and '2' above specific notes. The music continues with a mix of tremolos and other rhythmic figures.

The fifth system concludes the piece. It includes a '5 Pos.' marking above the first staff. The final measure of the first staff contains the text 'D. C. al FINE.' The second staff ends with a '3 Str.' (three strokes) marking. The system concludes with a double bar line.

BROWNIES' POLKA.

4th to B.

FOR TWO BANJOS.

FRANKLIN EATON.

The musical score is written for two banjos in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and notes with stems. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes are marked with an 'X' or a tilde (~). The score ends with a double bar line and repeat dots. The number 13574 is printed at the bottom center of the page.

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